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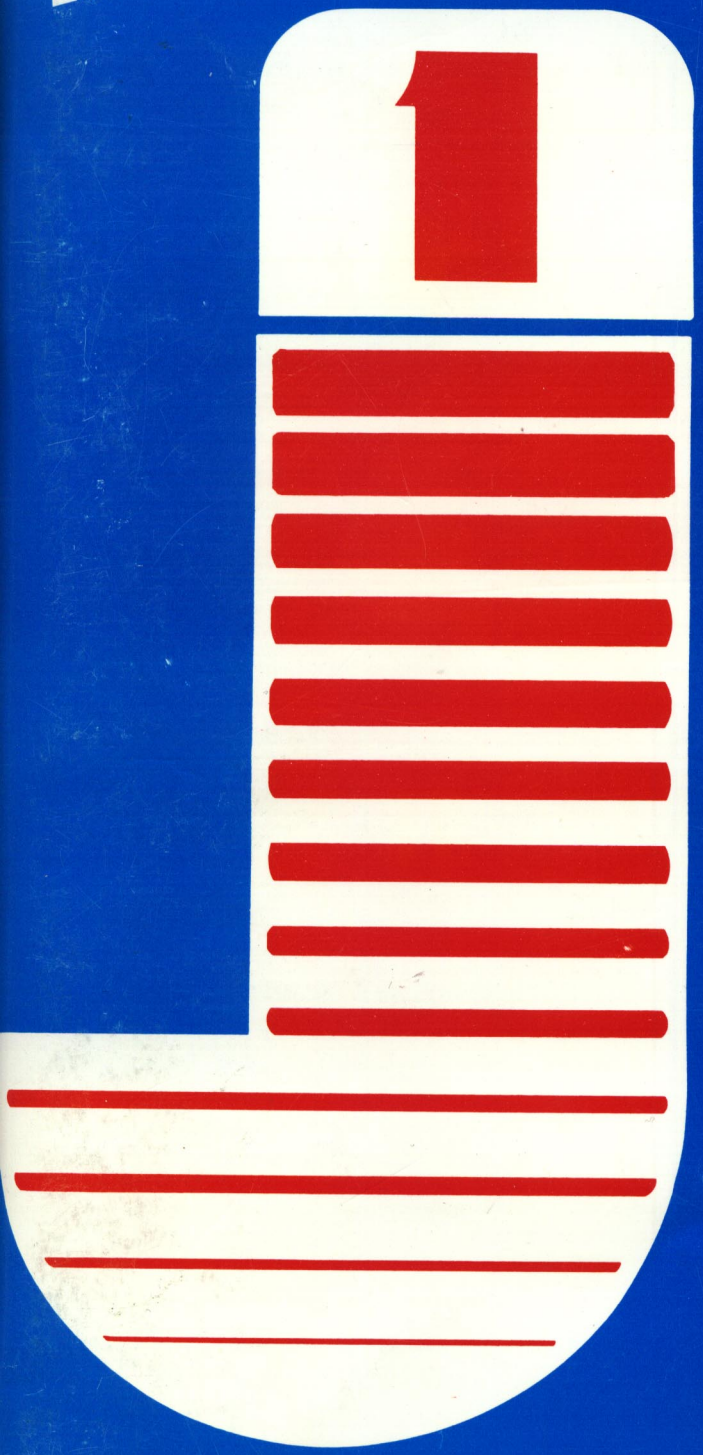
VOLUME 1



HOW TO PLAY JAZZ and IMPROVISE

PLAY-A-LONG
Book & Recording Set
FOR ALL INSTRUMENTS

by Jamey Aebersold

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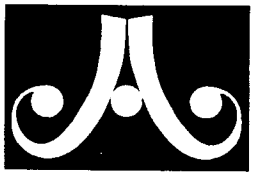

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READ THIS FIRST

This book contains much information. It's not intended that you race through it. Take your time and **feel good** about not going quickly through the material and ideas I am presenting. It has taken years to garner the knowledge which you hold in your hands. Don't expect to assimilate and digest it overnight.

Knowledge is one thing; being able to apply it is another. This book will give you knowledge and understanding. **Only if you can apply knowledge do others appreciate it.** *In music, a played example is worth many words.*

I can help you become a more fulfilled musician by tapping the CREATIVE SOURCE which lies **within your mind.**

Everything in this book has been gleaned from jazz's aural history. Everything in here can be heard by listening to the music. The music speaks for itself. Listen and enjoy.

RIGHT BRAIN - LEFT BRAIN

(This first appeared in Vol.47 "RHYTHM")

Jazz musicians have always mentally heard music then worked/practiced until they could play those ideas on their instrument. Knowing the fingerings, scales and chords (arpeggios) to each of the chord/scales in the harmony is fundamental. But, don't make the mistake of taking a lifetime to learn the fundamentals and never take time to enjoy **MAKING MUSIC.** Sometimes we forget to balance the learning of scales, chords, fingerings, technique, etc. with the joy of playing a simple melody that we hear in our head.

The most successful musicians are those who can balance the left-brain knowledge with the creative right-brain. If you can only play by ear (right-brain), you'll find yourself limited to only what-you-know. If you over emphasize the left-brain you may end up sounding like a well-oiled jazz machine but not too inspiring or original.

In your beginning work with the various recorded tracks in *Volume 1,* I suggest using an approach that allows both sides of the brain to be used. Cooperation is a key word here and I'm suggesting you cooperate with yourself. Practice with the scales, chords, patterns, licks and get so you can weave through the harmony of any of the tracks without really thinking about it. But also be **spontaneous, creative, surprising, imaginative and take chances** over the various chord progressions and keys that are on this recording. At ***all*** times be listening intently to what you are hearing in your mind. Then, try to analyze it and play it with the proper articulation and feeling. ***The object is to have both sides of the brain working together, in harmony with each other.***

Since there is a rather wide divergence in the way jazz professionals write chord and scale symbols, as well as other devices used in the "jazz language," turn NOW to the NOMENCLATURE page and become familiar with it. It will be a benefit to you throughout this book. Simply said, each chord symbol represents **both a chord and a scale**. The NOMENCLATURE page will show you the various chord/scale types (choices) and their abbreviated symbols.

CD BUYERS TAKE NOTE: The TRACK numbers on the CD are not aligned the same as the track references throughout the text. However, you will find the corresponding CD TRACK number listed at the beginning of each **chord progression** (in addition to the track number as it appears in the text and on the LP and cassette configurations).

INTRODUCTION

I have never met a person who couldn't improvise! I *have* met many who *think* they can't. Your mind is the builder and what you think.... you become. A positive mental attitude contributes much to successful improvisation!

It has often been said "you can't teach jazz." Myself and many others have been doing just that for years. With all the various aids on the market it *can* be confusing for the beginner. When this book/recording set was first published in 1967 many thought that by buying this set they would instantly become a great jazz player. It takes more than just purchasing this set to make beautiful music but if you digest carefully the contents of this book and recording, I know you'll be a lot happier with your musical progress. Here are several ingredients that go into making a good jazz soloist/ improviser:

1) Desire to improvise
2) Listening to jazz via recordings and live performances
3) A method of practice - what and how to practice!
4) A rhythm section with which to practice and improvise
5) Self-esteem and discipline

Jazz players use several fundamental ingredients when improvising. Some of these same fundamentals are presented in this volume so you can begin to release the wonderful music which is presently locked in the confines of your mind. The basic ingredients in music are **SCALES** and **CHORDS,** in addition to **Sounds** and **Silences**.

If you were to look at any transcribed jazz solo from any era you would see much evidence of phrases which use scales, chords, diatonic patterns, chromatic passages, leaps, rests, and most all other common musical devices. Jazz is not mystical and certainly not reserved for just a few. The art of improvising with musical notes has been with us for ages. In this century it's called Jazz.

To me, jazz is a means of expression which allows the soloist to communicate in a special way with the listener. It is not a one-way street. The listener's *ears* and *mind* are just as important as the actual music being played by the performer. The idea is not to save jazz, but to allow more people to enjoy its messages through listening and actual performance. The old saying - "you either have it or you don't" - is strictly a myth. It was founded on ignorance and the inability or unwillingness of those who play to share, verbally, with those who *think* they can't.

The book portion of this volume has many exercises written out in three keys. They are in concert key and correspond to the chord progressions of the first several recorded tracks. These exercises and any others you may work on are written to help you attain a higher degree of facility. This will enable you (your fingers, tongue, arms, eyes, lips, etc.) to respond quicker, sharper, and with a keener relationship to the impulses of your mind.

Some players memorize pattern after pattern, lick after lick, and often times sound like a well-oiled machine. The idea is not to become a machine but to reach a level where your musical intuitiveness can express itself on your given instrument. So, keep this in mind: *Exercises are merely a means to an end. Practicing exercises, patterns, licks, scales, and chords should lead to more expressive creativity.*

Anyone can improvise. It's the most natural way to make music. Always has been!
It's a technique we've forgotten or thought we weren't good enough to begin.

The first 20 exercises have been transposed for ALL instruments.
(See page 78 for Bb instru.; page 88 for Eb instru.; page 98 for bass clef instru.)

I know some people who have practiced playing all the exercises in this book in all keys before they tried improvising with the first recorded track. I do not advise this because the main objective is to **improvise** rather than play exercises. After you have listened to one or more of the recorded tracks and have looked over the corresponding chord/scale progressions, try playing one of the exercises in the book in tempo with the recording.

I recommend singing along with the recording, **then** play your instrument. Remember, each scale only lasts so long and then you move to the next scale. The first several tracks use 8 and 4 measure phrases. For a person who understands the principle of improvising, and doesn't want to work on the exercises, they will most likely dive right in and begin improvising, using as their guide the chord/scales outlined for each track.

Suggestion: Be sure to count the beats-per-measure in your head. Keep track of how many measures you have played so you will change to the next chord/scale on time. Every scale has a key signature with a designated number of flats or sharps. Try to **memorize** them so you can take your eyes off the written page and concentrate on making music. **Don't panic!!!**

By using your ears and eyes, you can probably get back on track if you should get lost. Just listen. The change of key (change of scale) is usually prominent and is outlined by a slight accent on the cymbal or drums. Drummers usually help us keep our place by outlining the form of the song in four or eight bar phrases. The two blues on this record consist of 12 bar phrases, which could be thought of as three 4-bar phrases. The number of choruses each track contains is always written in the upper right hand corner.

Jazz players refer to the harmony of a song as the ***"changes,"*** or, the ***"chords,"*** or ***"chord progression(s)."*** It refers to the chord/**scale** progression of the harmony. The chord symbols also determine the **scales** to be used when improvising. For your convenience, I've written the needed scales to all the tracks and have darkened in the chord tones.

TOOLS

Scales, Chords (arpeggios), Sound, Articulation, Imagination,
Intuition, Desire to Create, Rhythm, Feeling

TOOLS PUT TO WORK GIVE YOU

Music, Enjoyment, Communication, Self-Esteem,
Harmony (in more ways than one!),
and Channels for Creativity

MIND

The mind was designed to be your best friend.
Too often we act as though someone else controls our mind, not us.
Jazz, improvisation, insists that YOU use your mind and consequently reap the rewards of creativity.
It's natural. Music complements the mind. ***Music is a universal building block.***

HOW TO USE

Since this is a play-a-long book and recording, we need to open the book and actually **play along** with the background music I've provided. **Before playing with the recording,** turn to the appropriate page for your instrument (see Contents page) and look at the first track of recorded music, **Track 1 ... Either page 68, 73, 83 or 93.**

You will notice that I have written below each chord symbol the actual scale from root to the 9th note of the scale. The root is the first note of any scale, also called tonic. The **blackened tones** are the **chord tones**. Chord tones are the first, third, fifth, seventh and ninth notes of any scale. Since jazz players have always used scales and chords in building their improvised solos, it is natural to stress learning **chords** as well as **scales**. A complete chord would contain these notes of the scale: 1,3,5,7,9,11,13. This amounts to **all** the notes used in the scale. Scales are referred to as being **horizontal** and chords are **vertical**.

The **large number** under each scale tells you how many measures of that scale will be sounded on the recording. As you can see, most of the begining tracks are built in 8 and 4 measure phrases. Try to **hear** and **feel** the recorded tracks in four measure phrases rather than individual measures. It will become a habit after awhile. In time, you won't even think about the four and eight measure phrases; they will have become part of your being. When you finally achieve this inner sense of phrasing, your improvisation will be less rigid and more flowing. If there are two or more people practicing together, take turns keeping place for one another by pointing to the new scale when it appears. Think of the 8 bar phrases as being two four-bar phrases, **or** four two-bar phrases.

In this book, I will generally use a *dash* (-) to denote a *minor scale/chord.* I will use a *triangle* (Δ) to denote the use of a *major scale/chord.* A *seven* (7) after a capital letter means *dominant seventh.*

Put the recording on and just listen to the rhythm section as they accompany. Follow along to make sure that you can keep track of the measures and that you can actually *hear* them change from the first minor chord/scale to the second and then on to the third minor chord/scale. The rhythm section will play those three chords in the same order a total of four times and then come to rest on the fermata (hold). That concludes the first track of recorded background accompaniment.

Listen to **several** recorded tracks before you begin to play along. Watch the chord/scale progressions while listening to the recording. Try singing roots, scales, chords, patterns, etc. with the recording. **Make sure you know where the rhythm section is at all times.** If you get lost, **listen**. If you still can't get back on the track, start the recorded track again. This is called keeping your place and learning the form. **No one likes to be lost.** Acquiring an inner sense of FORM is very important for creative people and it allows them to avoid getting lost. Everyone can acquire it. Knowing where you are in the form of a song gives you added confidence.

The 4th tone of major and dominant 7th chord/scales contains much tension and thus usually isn't emphasized. The 4th is usually treated as a passing tone between the 3rd and 5th scale tones. When in major or dominant keys don't end a phrase on the 4th. Try it and you'll hear what I mean. It's okay to emphasize the 4th when in minor or half-dim.

Overcome fear with knowledge.

An existing knowledge of major, minor, and dominant seventh scales and chords is preferred but is not essential. If not already mastered, gradually memorize the twelve **major**, **minor**, and **dominant scales** listed on page 60 or 61. Volume 24, *"Major & Minor"* is excellent in helping learn the major and minor scales and chords. The minor scale (dorian) is really the same as a major scale whose root lies a whole step below the root of the dorian minor. Example: F- is the same as Eb major (3 flats), D- is the same as C major (no sharps or flats), A- is the same as G major (one sharp). Be sure to read the chapter called Related Scales and Modes on page 46. This understanding of how scales relate to one another is helpful because it will show you how one fingering pattern is the same as several others. This makes your work easier.

Some people will feel more comfortable by beginning with one of the blues tracks on the play-a-long recording. If you have already improvised with a blues (maybe at school) this might be the place for you to begin. See the chapter on Blues (page 36).

Be sure you look over the Ten Basic Patterns on pages 62 or 63 (treble or bass clef). This is very important information and I correlate it with the next chapter on how to practice. Professionals even use this type approach when looking over a new piece of music. It allows them an opportunity to check out each scale/chord in an orderly fashion. When they begin to improvise they will already be somewhat familiar with the harmonic sequence of events.

Every minor scale employed on the record and in the musical examples is in the **Dorian** mode. I chose this scale because it is used extensively in jazz and popular music. This minor mode will be called a *scale* throughout this book. Jazz and pop musicians have used it for years. You will often see a dash (-) used to denote minor scales or chords. For instance, F- is the same as Fmi7, Fmi, F-7 or F-9. They all mean the same thing: improvise on the F minor scale. See NOMENCLATURE, page 51, for other examples.

Piano players, guitarists and instrumentalists who are interested in learning piano voicings can gain much from the book *Transcribed Piano Voicings* from the Volume 1 Recording. It contains every voicing and rhythm used on the Volume 1 recording. The stereo separation on the recording allows pianists to turn off the piano channel and practice with the bass and drums on the left channel. Bassists will want to examine *Rufus Reid Bass Lines* from Volumes 1 and 3 recordings. It contains every note Rufus Reid plays with chord symbols above each bar. Bass players can turn off the left channel of the recording and practice along with the piano and drums on the right channel.

There is no such thing as a wrong note. Just poor choices.

When you hit a wrong note (poor choice) just move it up or down a half-step.
You're always just a half-step away from a right note.

Become a child when you play music. TAKE CHANCES but listen carefully.

Tape yourself and don't be afraid to listen to it.
FEAR = **F**alse **E**vidence **A**ssumed **R**eal.

A GUIDE FOR PRACTICING ANY SCALE, CHORD, PATTERN OR IDEA

Improvisors' ultimate goal is to be able to reproduce instantly on their instrument the sounds they heard mini-seconds ago in their mind. To people who only read music, this may seem impossible. Nothing is impossible. This way of thinking has only led to the mysticism which at times clouds the horizon for those wishing to improvise.

A logical way to go about practicing is outlined below. You should also know the *chromatic scale* from the lowest note you can play to the highest.

The chromatic scale is our *musical alphabet.*

The main purpose of this approach is to give you facility and independence which will allow you to be more spontaneous and creative.

Let's say you are working on a scale that is giving you trouble. Do this:

1. Play the scale from *root to the 9th* and back down slowly, slurred, several times. Then gradually increase tempo. (The 9th means the 9th note of the scale, also called the 2nd)
2. Play the *first five notes* up and down several times, gradually increasing tempo.
3. Play the *triad* up and down, slurred, gradually increasing tempo.
4. Play the *seventh chord* up and down, slurred, gradually increasing tempo.
5. Play the *ninth chord* up and down, slurred, gradually increasing tempo.
6. End by playing up the *scale to the ninth* and back *down the ninth chord.*
7. Or, end by playing *up the ninth chord* and then *down the scale.*

To see what these exercises will look like turn to either page 62(treble clef) or 63(bass clef).

Note: see page 26 for further suggestions when working on an actual song.

You may do these exercises with or without the recording. When playing with the recording you occasionally will have to alter your phrase lengths to match the chord progression of the recorded tracks.

The above exercises may be played with any note value you choose. It would be logical to begin at the level that is most comfortable for you. You may want to use a metronome so you can measure your progress. ***8th notes are used in jazz more than any other note value.***

A beginner may want to start with *whole notes.* Someone who has been playing for six months may begin with *half notes* or even *quarter notes.* People who have been playing jazz and have several years on their instrument may be able to begin with *eighth notes* or even *sixteenth notes.* Most people play up and down each exercise several different times before moving to the next.

"You're born with a spark...to search for the truth, for the best you can be. Practice. Discipline. Preparation. Try and try again. Then one day you're on top and they say you're an 'overnight success,' a 'natural.' You smile, you know."

Anonymous

Whenever you are confronted with a new chord/scale progression, use the above method of practice to find where your weak spots are, then work on them as I have suggested. Keep in mind the tempo in which the chord/scale progression will eventually be played. Work toward that tempo in your practicing.

Exercises 1 through 7 above are written out under the heading **Ten Basic Patterns** on pages 62 and 63. **Note**: They are written primarily in sixteenth note values. Play them slowly at first and then gradually increase the tempo.

When you begin to tackle an actual chord progression such as blues, use this same method of attack to better equip yourself for improvising. Take each scale as it appears and work it through the various exercises until you feel comfortable with each note and fingering in each scale. A good way to begin practicing the blues would be to play the scale to the 9th of each chord symbol in the blues. Then, play the first five notes of each scale in the blues. Then play each triad. Then play each 7th chord, 9th chord, and finally, play up each scale and down each chord. See the chapter on Blues.

When practicing with the recorded blues tracks, you will have to modify some of the longer exercises such as up the scale and down the chord (or play them super fast) in order to fit them in.

As you gain proficiency with the scales and chords, you will stop playing certain simpler exercises such as the first five notes, or the triad, or the seventh chord, and dive right in running up the scale, and then down the chord, or vice versa. Eventually, you will just begin improvising because you will already **know** the scales and chords.

When you are working on a **pattern** or **lick**, use this same approach to iron-out the musical phrase. Take it note by note and gradually increase the tempo until you can **hear** you are reaching the desired tempo. Break the pattern down into small groups of notes so your fingers and mind can digest them more easily. As you begin feeling comfortable, add several notes to the phrase until you can play the entire pattern in one key. Make sure you have mastered the pattern or lick in one key before moving on to the next key. I like to move (practice) patterns up and down my instrument chromatically (in half-steps). Example: Play a C7 pattern then try it in C#7 then D7, etc. This is excellent ear training and does wonders for coordination among fingers, mind, and ear. The book and recording set *Gettin' It Together* (Vol. #21 in the play-a-long series) is designed for this kind of practice. Check it out.

Set aside a certain amount of time each day to work on mastering the scales and chords and patterns you need. They are your tools, your building blocks. Track 1 has three scale/chords, so that is where you should begin. Track 3 has seven chord/scales, but three of them are also in the previous track, so, you are really only learning four new scales.

Remember, when moving from one scale to another there are always one or more notes that are common. . . found in both scales. Learn to recognize them. These are called ***common tones.***

By now, you are probably thinking. . . do jazz players really switch from one scale or chord to another that fast, without making mistakes? The answer is **YES!** And ***you*** can do it, too! The more familiar you become with the fingerings for the various scales, chords, and patterns, the quicker you will become at moving from one chord symbol to another and playing logical musical phrases in a connected, smooth manner. *A good improvisor can often disguise a very difficult harmonic passage and make it seem simple.* ***Repetition and sequence*** *play an important role, too. They allow the listener to anticipate upcoming events. When listeners can anticipate, they enjoy the music more.*

If you approach practicing in an orderly, disciplined fashion your results will come much closer to your expectations. Jerry Coker's book *"How To Practice Jazz"* is a valuable resource. We all have the same twelve notes in the chromatic scale to work with. It's foolish to think that some "have it" and others don't. The ones that "have it" have made better use of the musical tools that surround us all and they have used them more constructively during each day's 24 hours.

The famous altoist Charlie Parker practiced 11 to 15 hours a day for three to four years!

Make each new idea YOUR idea. Then use your imagination.

It's okay to feel good about going slowly and carefully through this material. Just don't give up!

The greatest solos all begin with a single note.

HOW TO BEGIN PLAYING WITH THE RECORDING

After you feel comfortable with the flow of the rhythm section, having listened to one or more of the recorded tracks and followed the chord progression, get your instrument ready and let's begin the journey to improvisation. Turn to the proper chord/scale progression - TRACK 1. Be sure you have the section that is for **your** instrument. See Table of Contents if you are not sure. Tune up with the concert Bb tuning note on the recording.

CONCERT INSTRUMENTS **Tuning note = Bb (keyboards, guitar, flute, violin & strings, harmonica)**
Note: *All of the musical examples in this book are written in concert key*. This means that piano, guitar, flute, violin, and all other concert (treble clef) instruments can read the musical examples right out of this book along with the written text.

Bb INSTRUMENTS **Tuning note = C (trumpet, tenor or soprano sax, cornet, clarinet)**
If you play a trumpet, tenor or soprano sax, clarinet, cornet, or any other Bb instrument, use the transposed chord/scale progressions beginning on page 73. (The first **20 musical examples** are transposed for you. They begin on page 78.)

Eb INSTRUMENTS **Tuning note = G (alto and baritone sax)**
If you play an alto or baritone sax or Eb clarinet or any other Eb instrument, use the transposed chord/scale progressions beginning on page 83. (The first **20 musical examples** are transposed for you. They begin on page 88.)

BASS CLEF INSTRUMENTS **Tuning note = Bb (bass, trombone)**
If you play trombone, bass, or tuba or any other bass clef instrument, use the chord/scale progressions beginning on page 93. (The first **20 musical examples** are written in Bass Clef begining on page 98.)

Jazz has traditionally been passed down by listening and imitating those around us who play musical ideas we enjoy. The following exercises are merely examples most musicians have practiced at one time or another. Those of you who play a transposing instrument (Bb, Eb), and even bass clef, will look at the written example I have provided in this book and duplicate it on the transposed scale that you will be reading from. Since I have already transposed the scales and have darkened in the chord tones, most of your work has been done for you. Just be sure you start on the correct page if you play trumpet, tenor, alto, soprano, clarinet, baritone, trombone, or other bass clef instrument.

Resurrect the child singer inside yourself. Sing out loud when by yourself.
It's okay to laugh, too. Even at yourself!

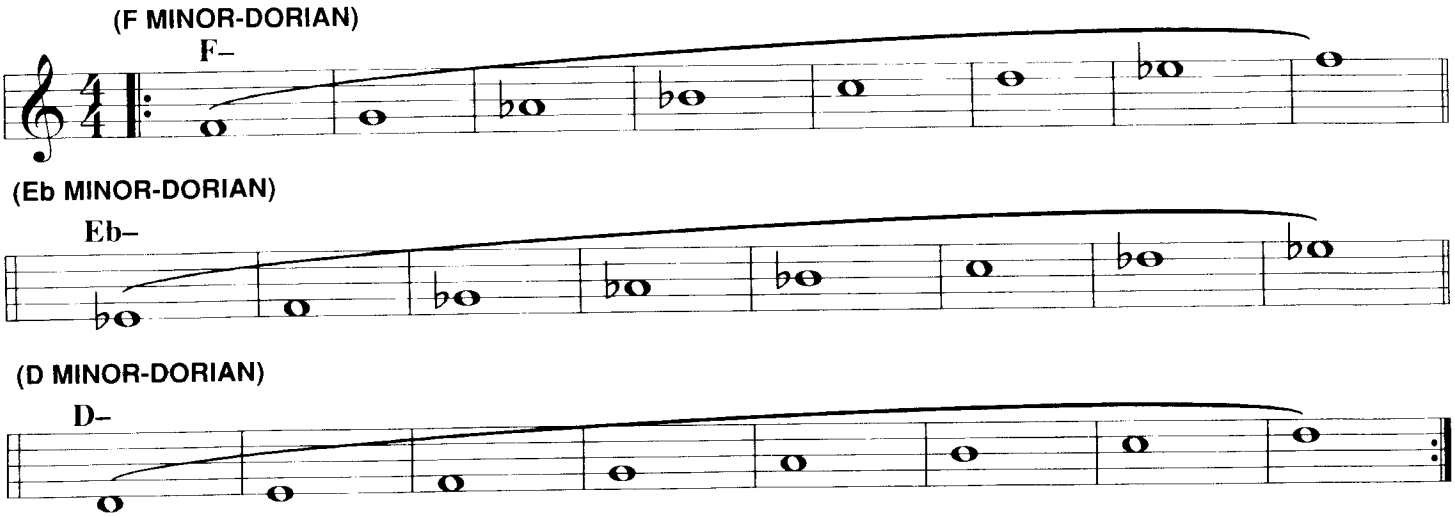
The first 20 exercises (Examples) use only the first track of the recording . Once you understand the principle of how to play exercises and improvise with the first track, you can apply what you learn to any of the other tracks on the recording or any other play-a-long track on other Aebersold volumes. ***The principle is always the same...know the scales and chords to the harmony of each tune or musical track; keep your place and play from your musical mind when you improvise.***

HERE WE GO!

If you have not been playing your instrument very long you may want to begin by playing up the scale in *whole notes.* See **Example 1.** Slur or play very legato. Listen to the sound of the bass and cymbals keeping the time. Play the examples with them. Don't rush or drag the beat. After you hear my voice say "one, two, one two three four," begin playing.

The first 20 musical examples have been transposed. If you play a transposing instrument, such as trumpet, sax, clarinet, or a bass clef instrument, please see the appropriate section on page 9.

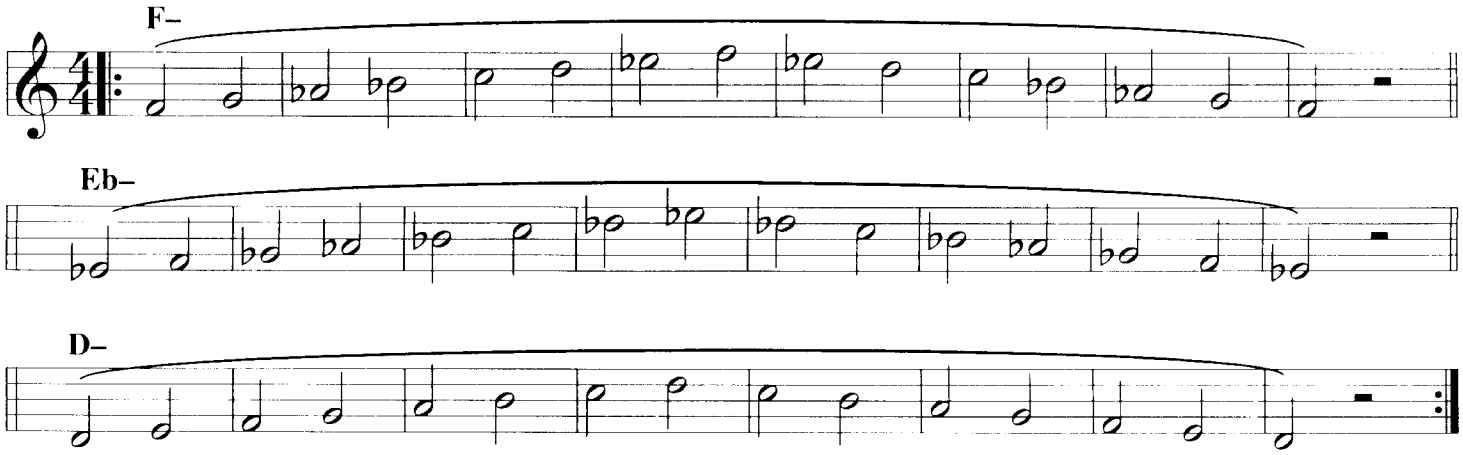
EXAMPLE 1



Now play up and down the scale in *half notes.* See **Example 2.** A *chorus* means playing through the entire chord/scale progression one time. For instance, a chorus to Track 1 is 24 measures long. It is played a total of 4 times . . . 4 *choruses.* This is a total of 96 measures but don't count it this way. *Count in 2, 4 and 8 measure phrases.* Learn to think and HEAR music in phrases.

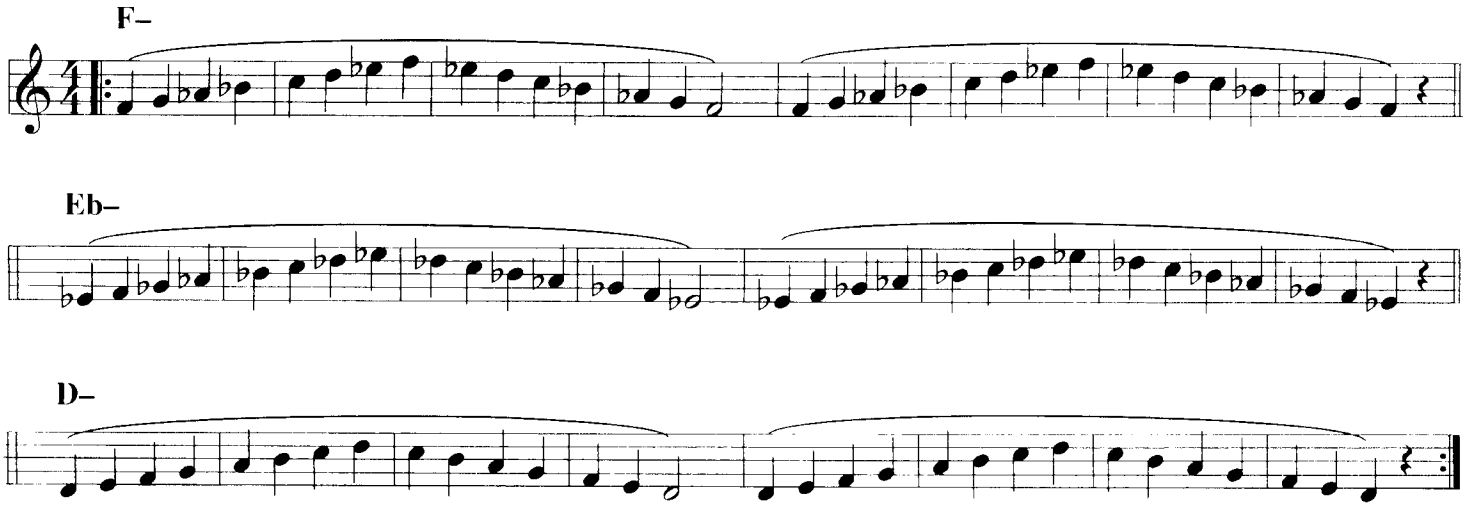
The goal is to **MAKE MUSIC!**

EXAMPLE 2



Next, play the scales in *quarter notes.* See **Example 3.** Remember, play smoothly without rushing or dragging. Brass players should always try to play with a legato feel, not staccato or detached. Try not to clip the notes by stopping the air. Listen *carefully* to the rhythm section while playing. Listen to the *beat* and play with it. Good music always has a *flow* to it. **Exercises are music, too.**

EXAMPLE 3



You probably noticed that when playing the scales in *quarter notes* you had time to go up and down the scale two times. Play through one chorus from memory. Memorize the number of flats or sharps each scale has, or memorize the fingerings and SOUND. ***Make it a habit to listen and your ears will become your best friend!***

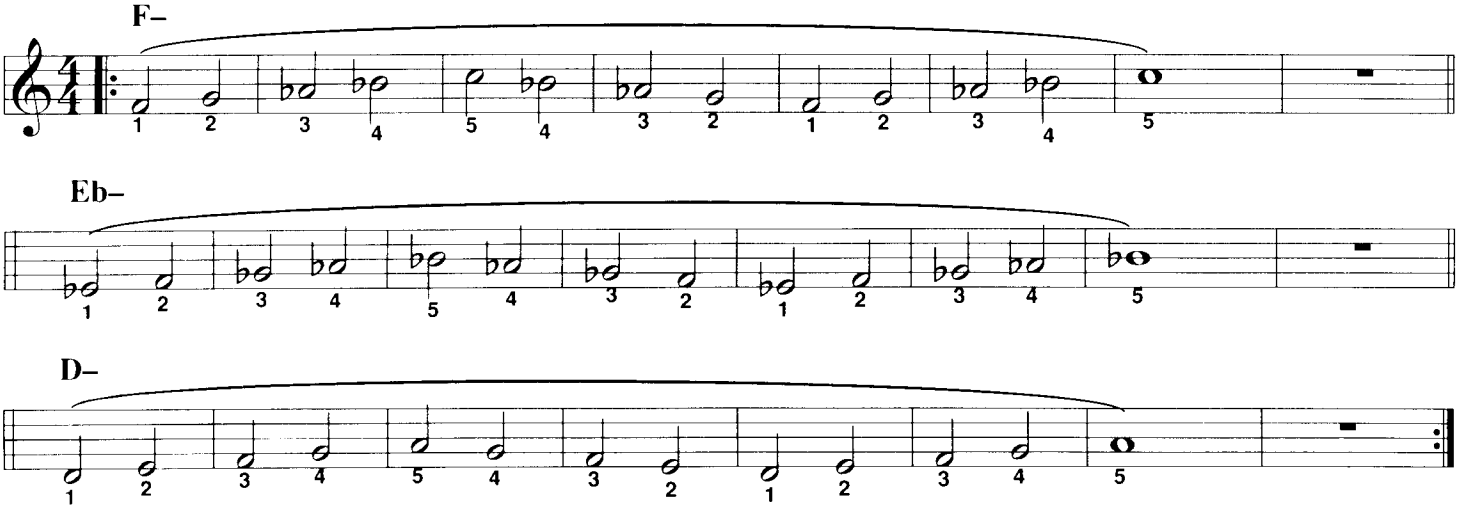
All jazz players memorize their scales so they can concentrate on bringing out the music which is swimming around in their heads. Having to constantly watch notes on the page can be quite distracting when striving to be creative. You can memorize them without having your instrument nearby. Try it and see!

If you don't understand something, ask a friend, make a phone call, visit a local music teacher or musician, write to me. The answer is there for the asking.

Music is not meant to be complicated.
(Musicians may be complicated.)

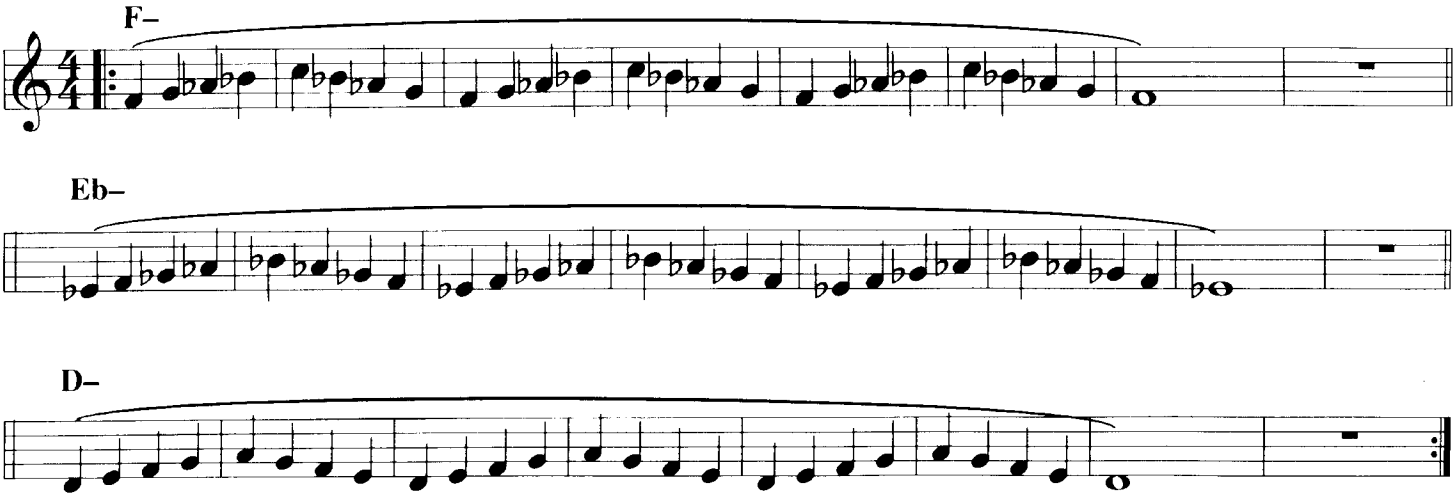
The next exercise uses the *first five notes* of each scale played in *half notes.* See **Example 4.** Small numbers under each note represent degrees of the scale.

EXAMPLE 4



The next exercise uses the *first five notes* played in *quarter notes.* See **Example 5.**

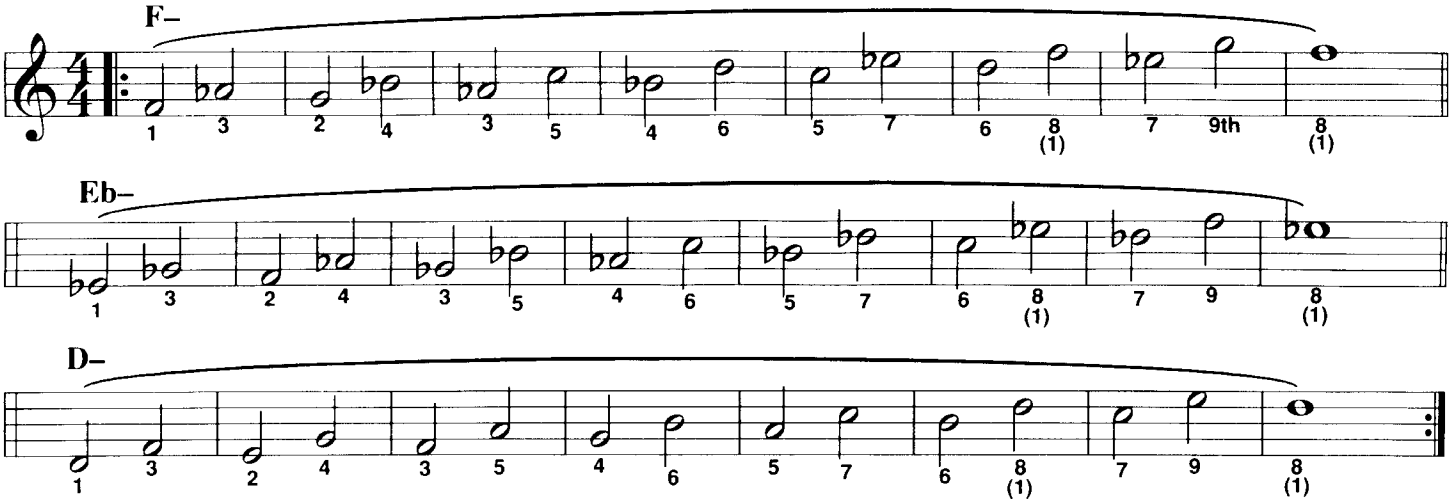
EXAMPLE 5



(By now, you should have these three scales memorized)

Let's see if you can now play the three scales in *thirds* in *half notes.* See **Example 6.** Notice these exercises use the *9th* note of the scale. Play legato not staccato. Blend your **sound** in with the recording.

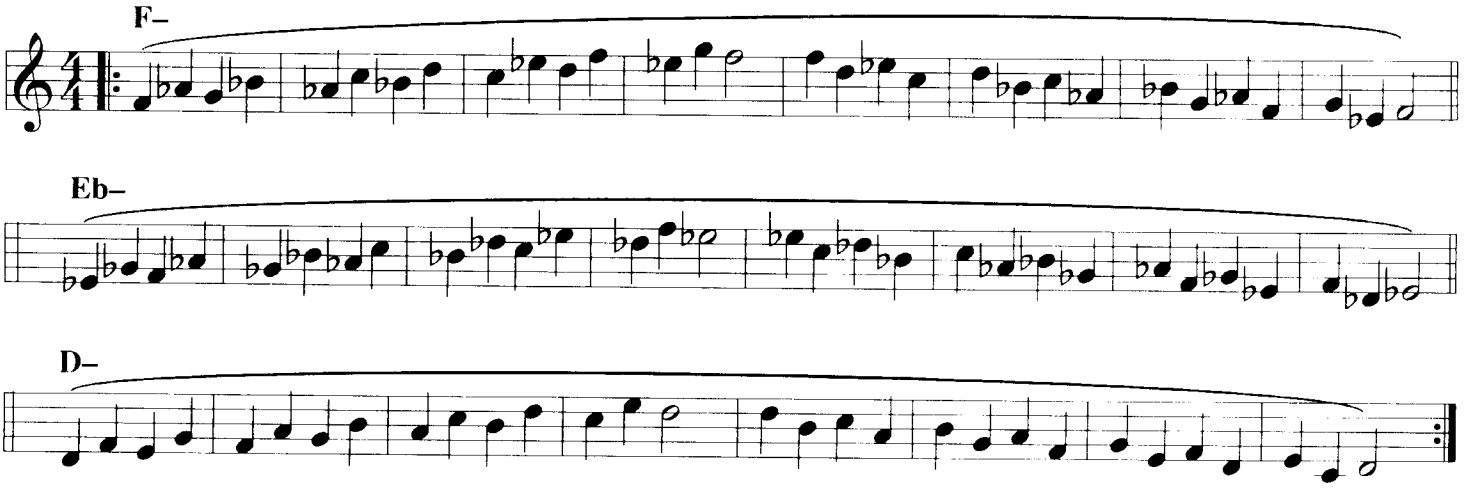
EXAMPLE 6



You should feel comfortable with the three scales to Track 1 and, hopefully, have them memorized. When memorizing, some people like to think of the actual fingerings on their instrument. Others like to think in terms of key signatures . . . how many flats or sharps in each scale. Use whichever method works for you! ***Internalize** the notes and fingerings* and this will help you make music, just like learning words helped you learn to speak to others. But most importantly, memorize the **SOUND** of the scales and chords. *Visualize the notes and their sound right before you play them.* All good musicians do this. They hear it first.

Next, we are going to play the three scales in *thirds* in *quarter notes,* up and down. See **Example 7.** Use your mind. Think - think ahead. Try *different rhythmic patterns.* Make up some of your own. This holds true for other exercises, too. Don't forget to count and keep your place.

EXAMPLE 7

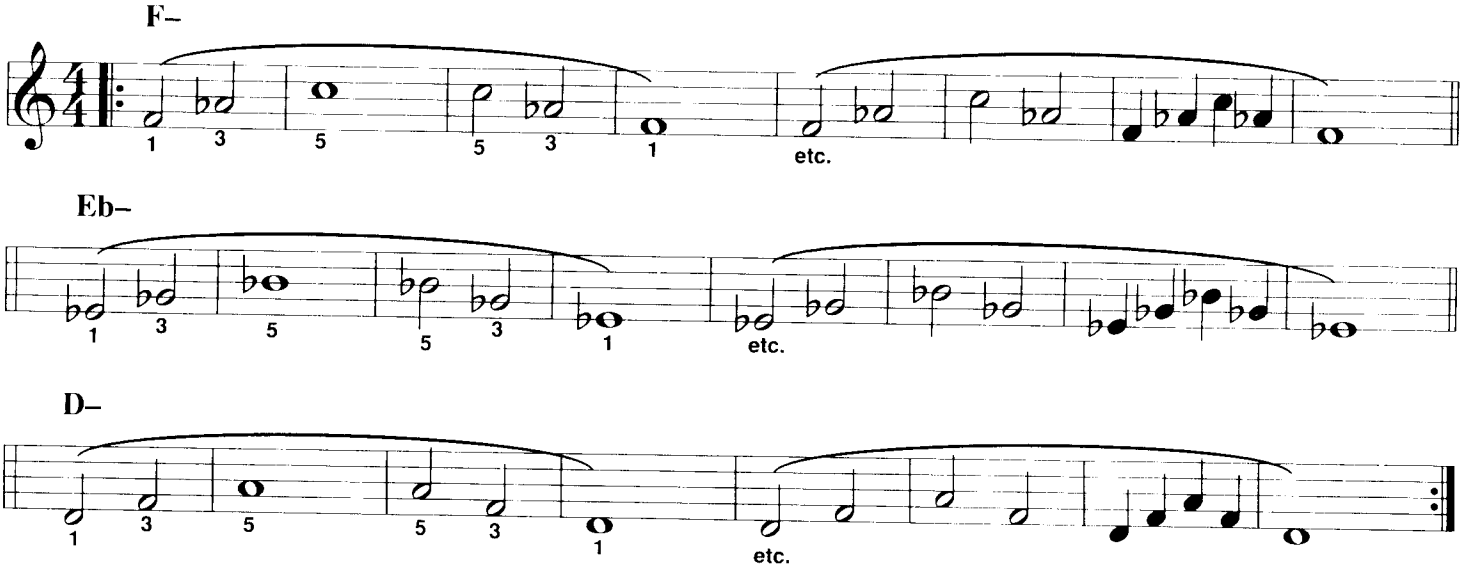


You will notice the *blackened tones* in the scales of the various chord progressions on pages 68, 73, 83 and 93. They represent ***chord tones.*** . . **Root** (first tone of scale), **3rd** (third tone of scale), **5th** (fifth tone of scale), and **7th** (seventh tone of scale). A **full** chord would contain the following: Root, 3rd, 5th, 7th, 9th, 11th, 13th. As you've probably guessed, this full chord contains **all the notes in the scale** but in a different order. Chords appear **vertically**. Scales are **horizontal.**

Let's play an exercise using just the 1st, 3rd and 5th tones. These tones form a 3-note chord called a ***triad.*** See **Example 8.**

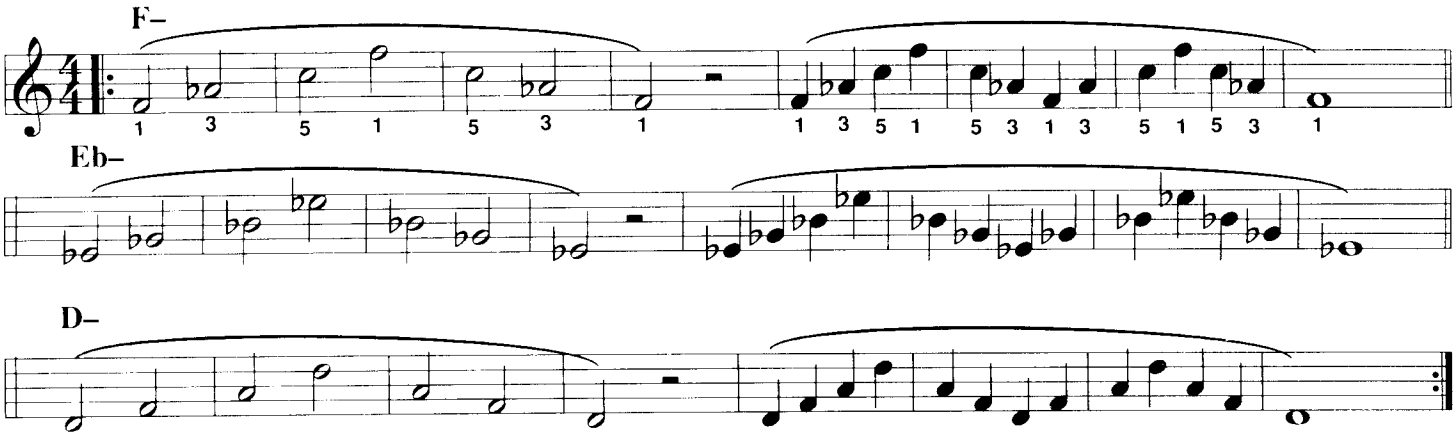
Memorize examples as quickly as possible.

EXAMPLE 8



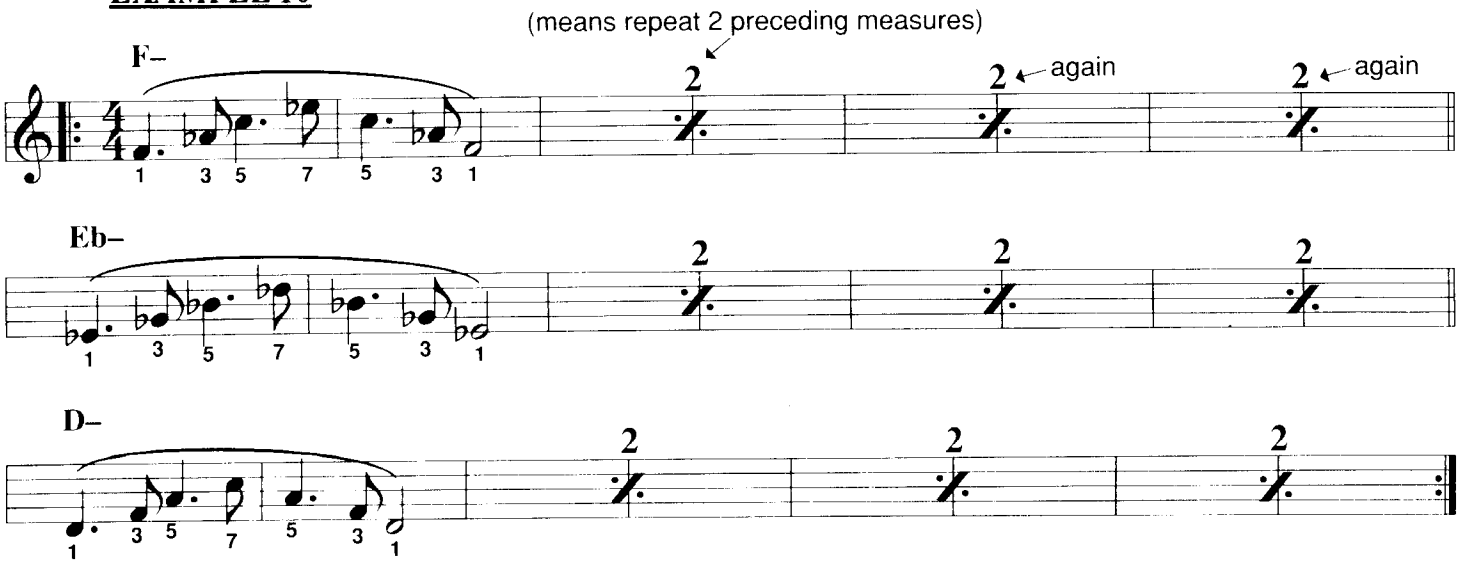
Another exercise using the *triad* (Tonic Triad because its root is the first tone of the scale) will sound like **Example 9.**

EXAMPLE 9



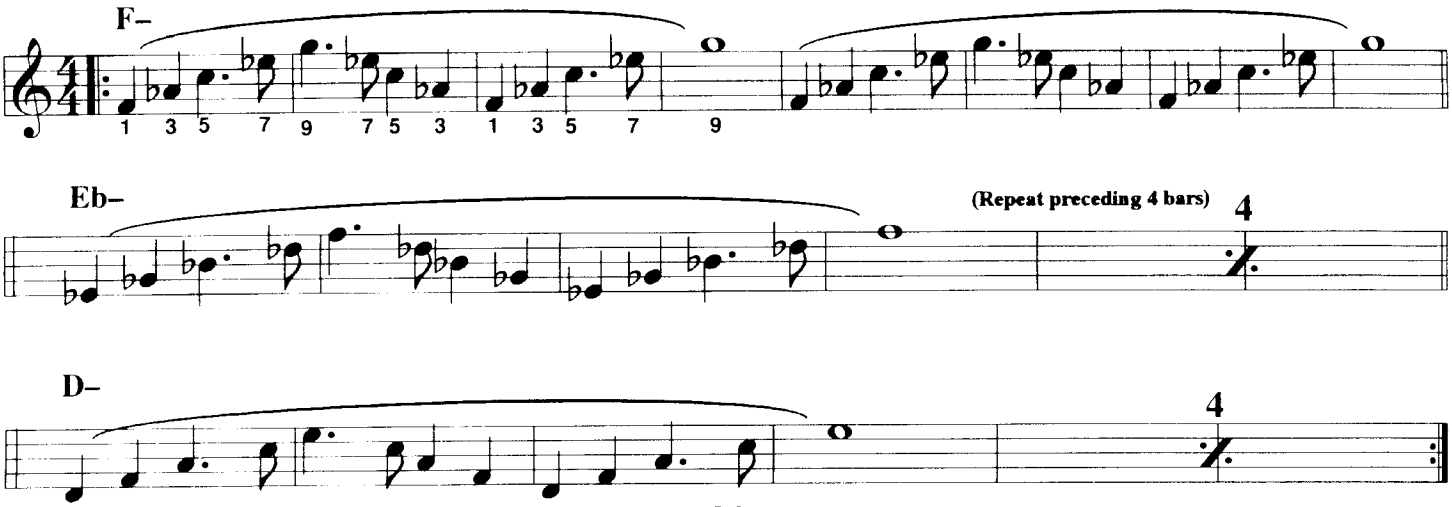
Let's now extend the *triad* and include the 7th tone of the scale. We now have a *seventh chord.* (7th chord). See **Example 10.** Read the chapter on seventh chords - page 41.

EXAMPLE 10



You can even extend the chord to include the 9th tone of the scale. This is called the *ninth chord* (9th chord). It uses the root, 3rd, 5th, 7th, and 9th tones of the scale. Remember, the 9th is also referred to as the 2nd . . . the tones are the same, just an octave apart. Play **Example 11.**

EXAMPLE 11



You have played three minor scales up and down diatonically (scalewise), in thirds and triads, seventh chords, and ninth chords. You should also have the three scales memorized and become more and more familiar with the sound, feeling, shape, warmth, brightness, and dullness of each scale. You may be thinking of roots as "home-base", 3rd's and 5th's as "family" and 7th and 9th's as more exciting tones you might meet on a week-end.

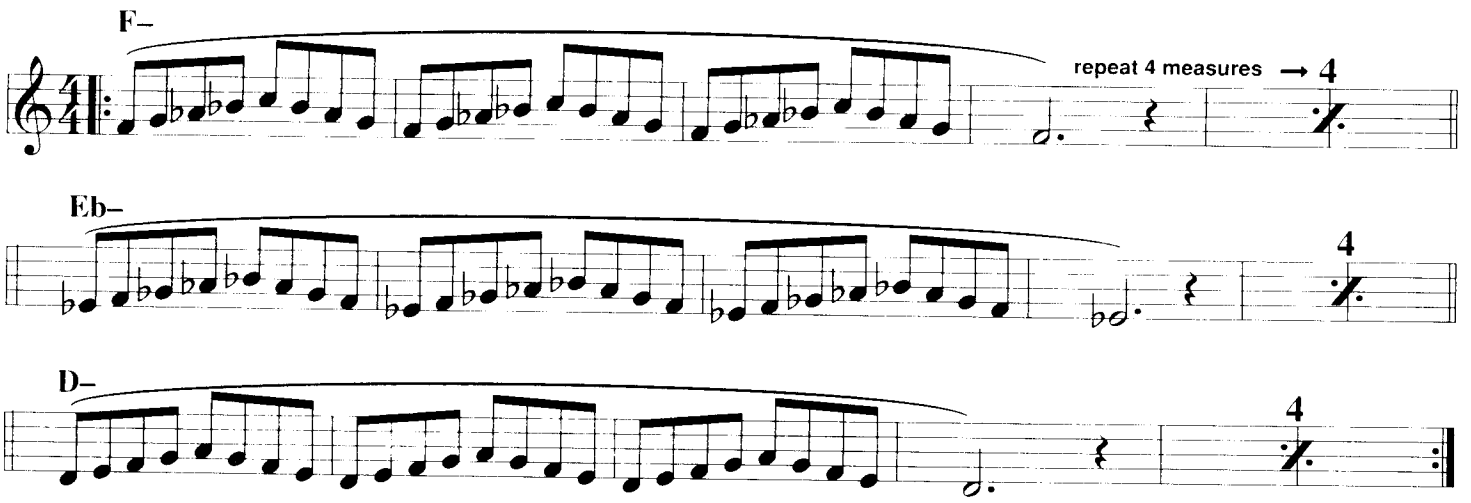
EIGHTH-NOTE EXERCISES AND SWING

In order to make eighth-notes *"swing"* or imply swing, they must be played like an eighth-note triplet with the first two eighths tied together. This looks like but is actually written like or Don't divide into two equal parts; divide it into three with the first two eighth-notes tied together The above rule is a must if you ever hope to convey a relaxed feeling to the listener. So, from now on, interpret all or like when the rhythm section is playing with a swing feel.

When playing a bossa nova or rock tune you will want to straighten out the eighth-notes and play them more evenly. This is called *even eighths.* Listen to Track 3, and the very last track for the bossa nova sound.

If you feel secure with what we have done so far, play the three scales up and down using the *first five notes* in *eighth-notes.* See **Example 12.** Saxes and trumpets, keep your fingers close to the keys and play smoothly. Make this automatic. Now would be a good time to look at the chapter on **Articulation** found on page 47.

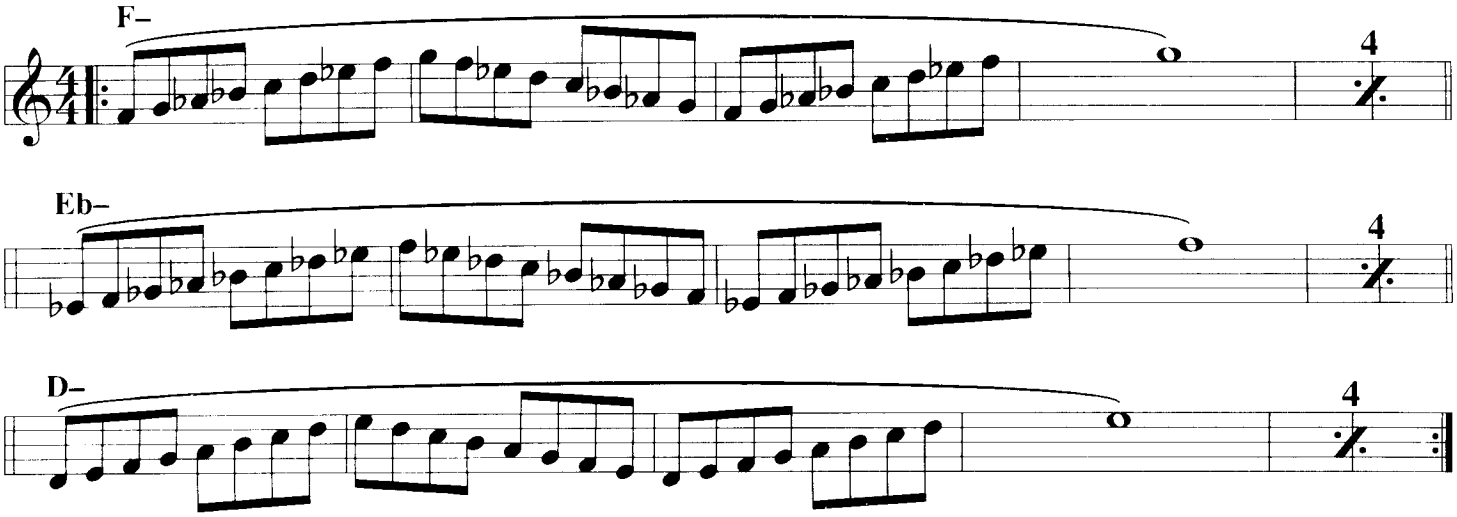
EXAMPLE 12



Memorize everything! Melodies, scales, chords, rhythms, patterns, licks, cliches, lyrics. Use your mind *and* instincts. That's what they're for.

Now you are ready to play the entire scale from the *root* to the *9th* using *eighth-notes.* See **Example 13**. Think of the 9th as being the same tone as the 2nd, only an octave higher.

EXAMPLE 13

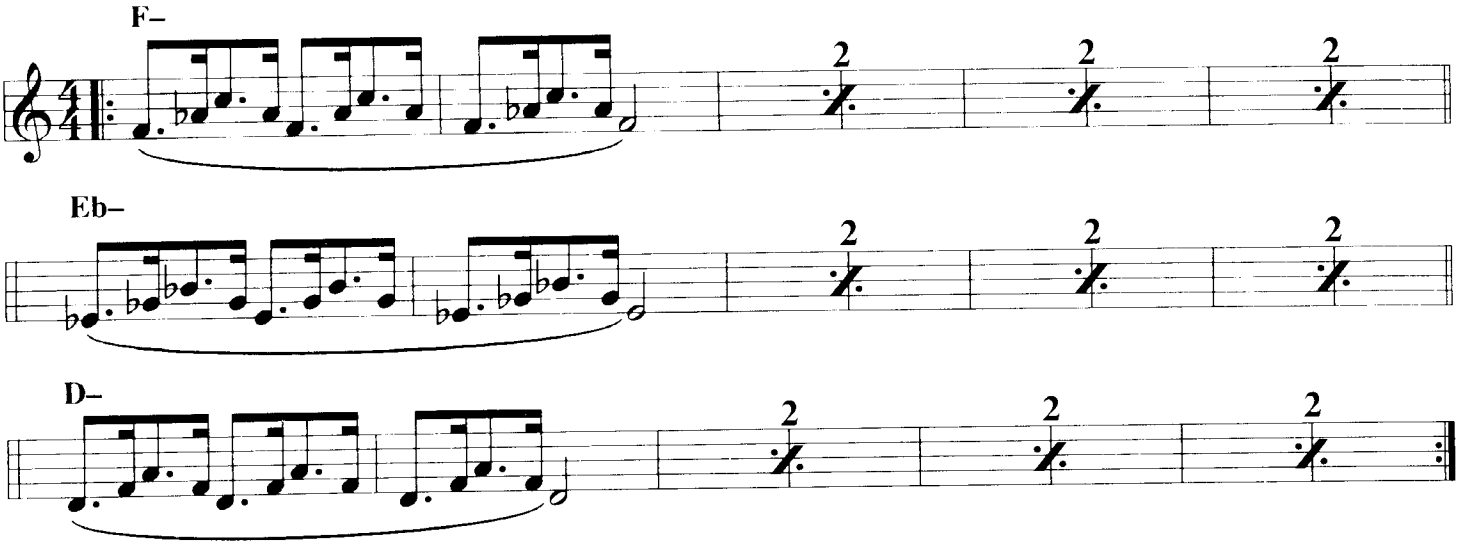


Several more exercises utilizing chord tones are next. Brass players may struggle in the beginning with slurring from note to note. You may want to practice the exercises slowly, without the recording first, then play along as it feels more comfortable. I have written the exercise using

Be sure you play them like

Don't clip the third note of each bar! See **Example 14.** *Triads* in *eighth-notes.*

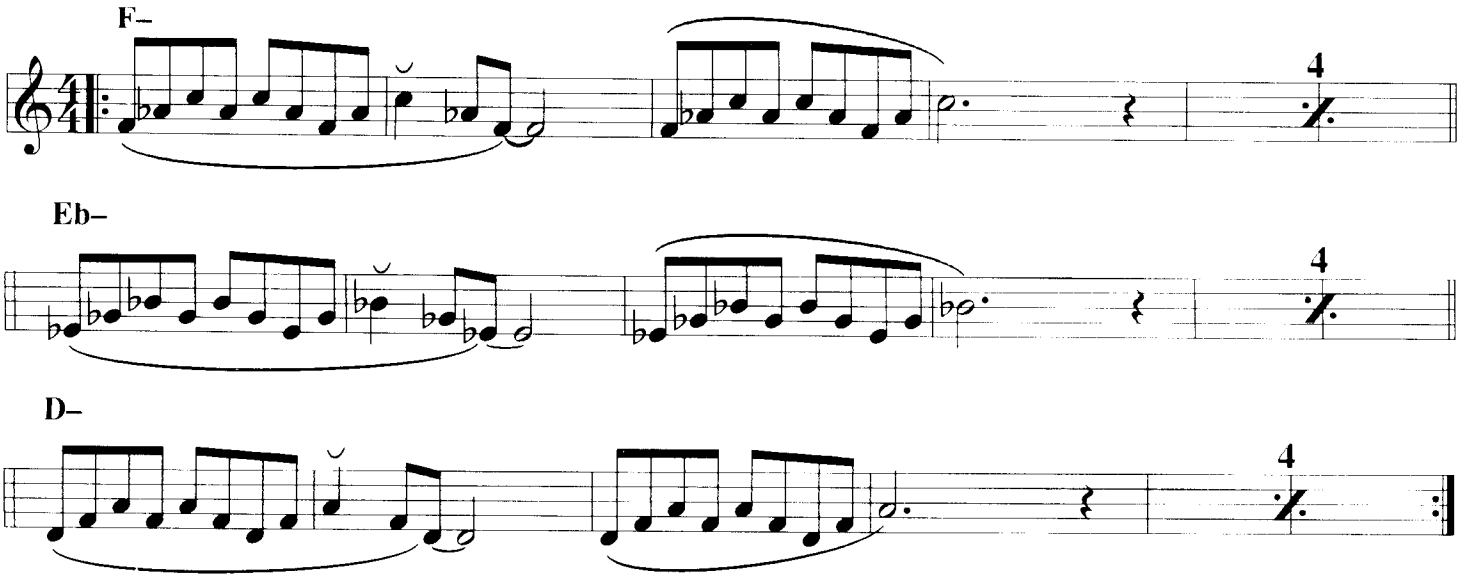
EXAMPLE 14



Patience works wonders. "Infinite boiling softens the stone." - Konkomba

Example 15 is a variation using notes of the *triad* in *eighth-notes*. A scoop is indicated by a ∪ .

EXAMPLE 15



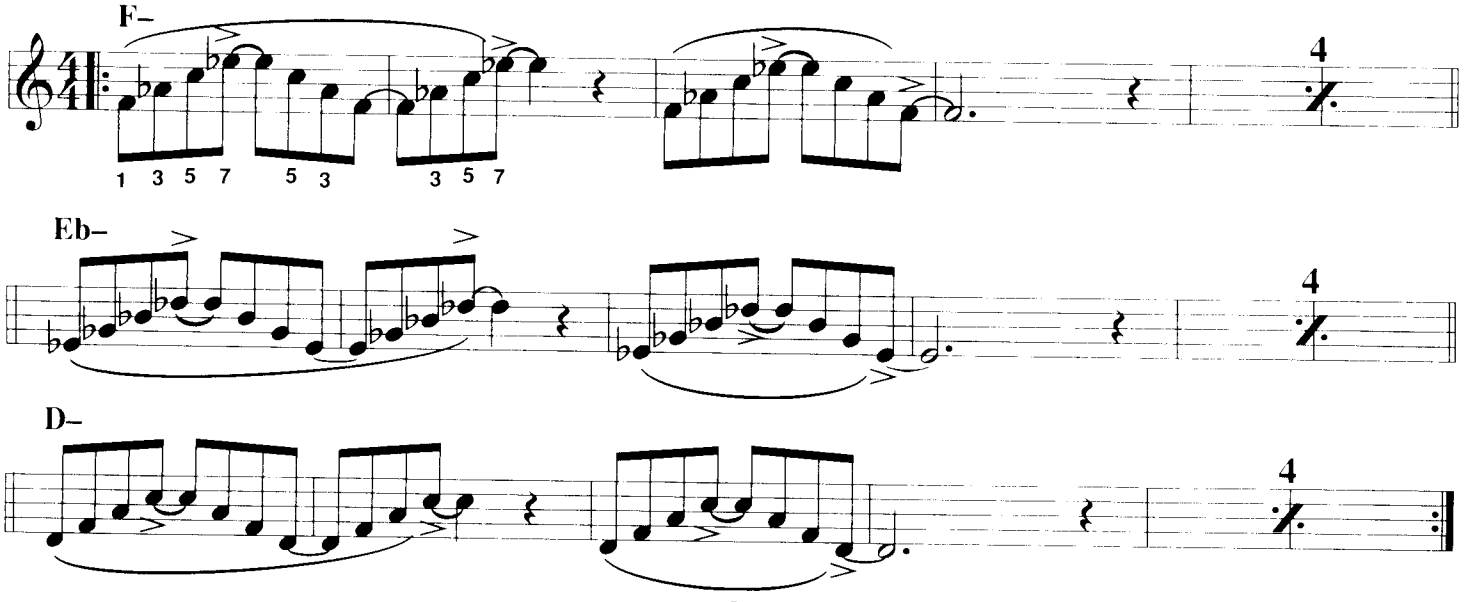
Make up your own exercises. Play one exercise on the first scale and then switch to a different exercise on the second scale and yet a third exercise on the third scale.

Don't hesitate to vary the rhythms. By now, you are probably familiar enough with the rhythm section on the recording that you have begun to hear subconsciously the *eight measure sections.* This will allow you to take liberties with the exercises and will give you more confidence when you start improvising because you'll be better able to ***hear*** when to change to the next scale. You have probably already started hearing musical phrases in 2, 4, and 8 measure phrases. This is very important because most Jazz music (Western Art Music) is built in 2, 4, and 8 measure phrases. Knowing this will give you an inner sense of form that you can use the rest of your life.

Listen to jazz recordings and notice how they play in 2, 4, and 8 bar phrases, rests included!

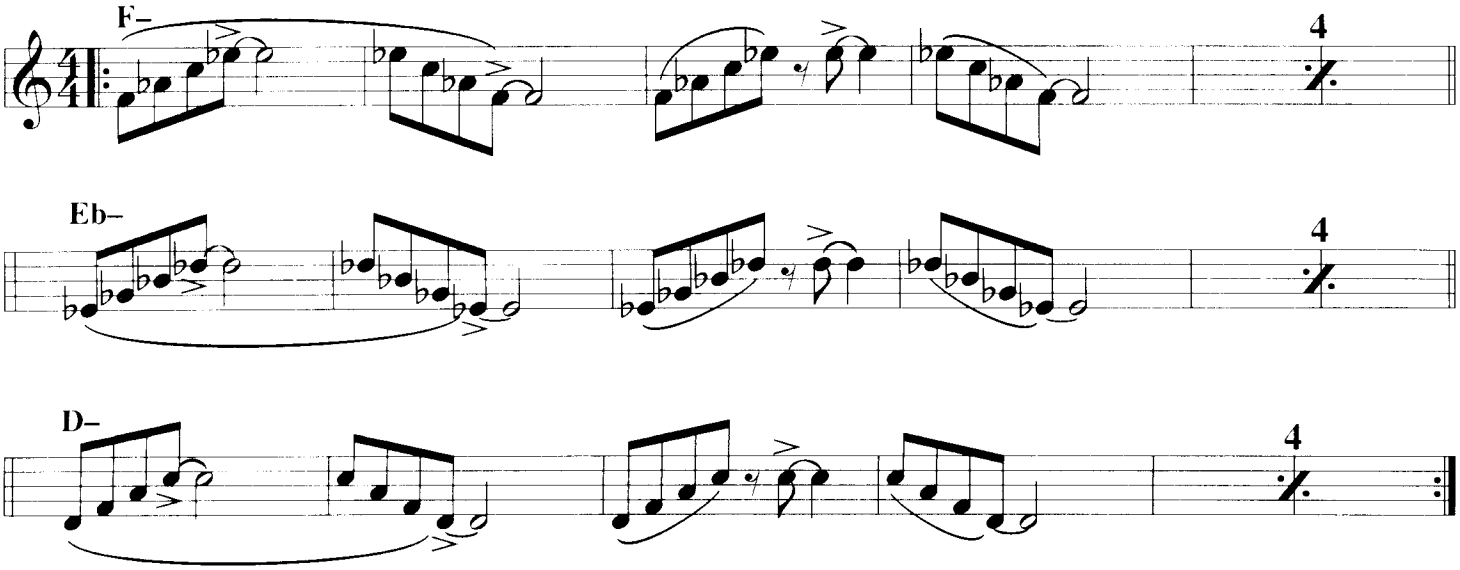
Example 16 uses the *seventh chord* in *eighth-notes*. Play with a swing feel. Don't play even eighth-notes. Listen to a recording by Duke Ellington, Count Basie, Woody Herman, or Thad Jones-Mel Lewis. The feeling should be loose without dragging. Listen to jazz combos, too. See page 58.

EXAMPLE 16



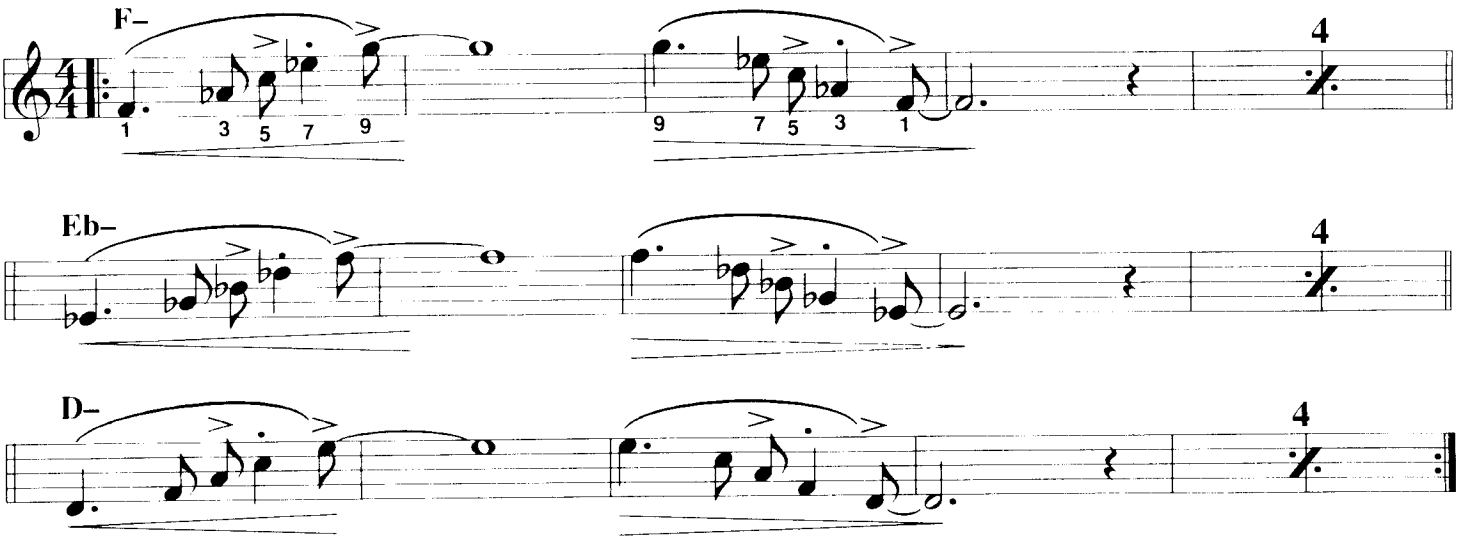
Example 17 is a variation of Example 16.

EXAMPLE 17



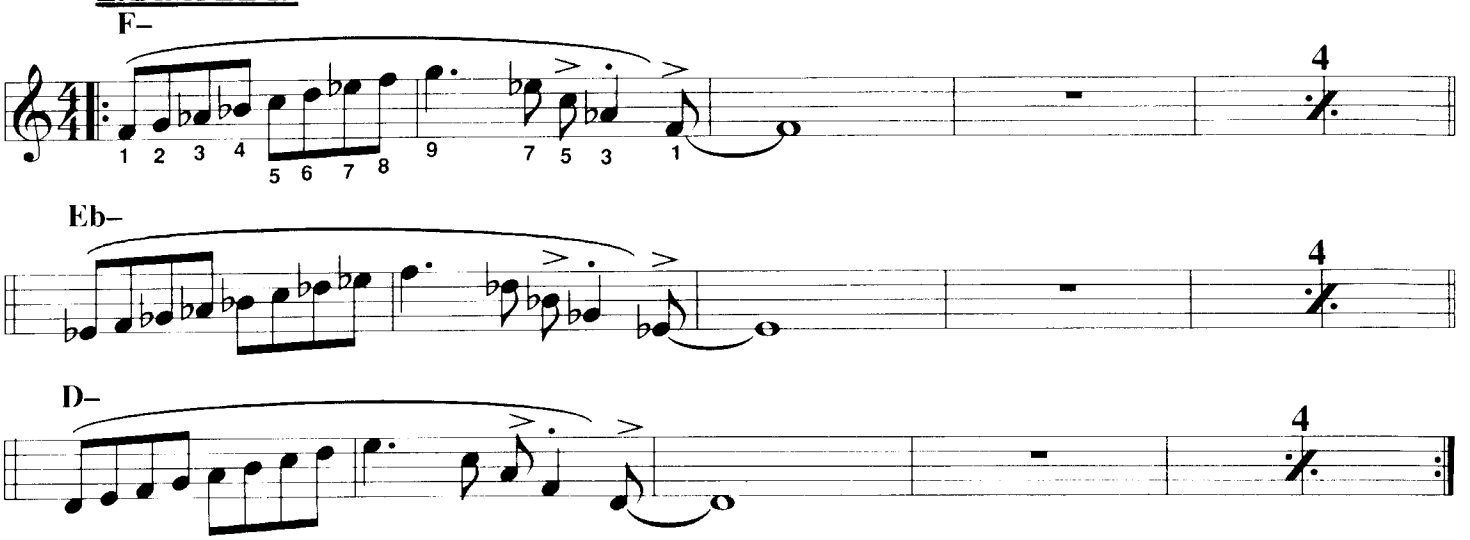
Example 18 uses notes of the *ninth chord*, ascending and descending.

EXAMPLE 18



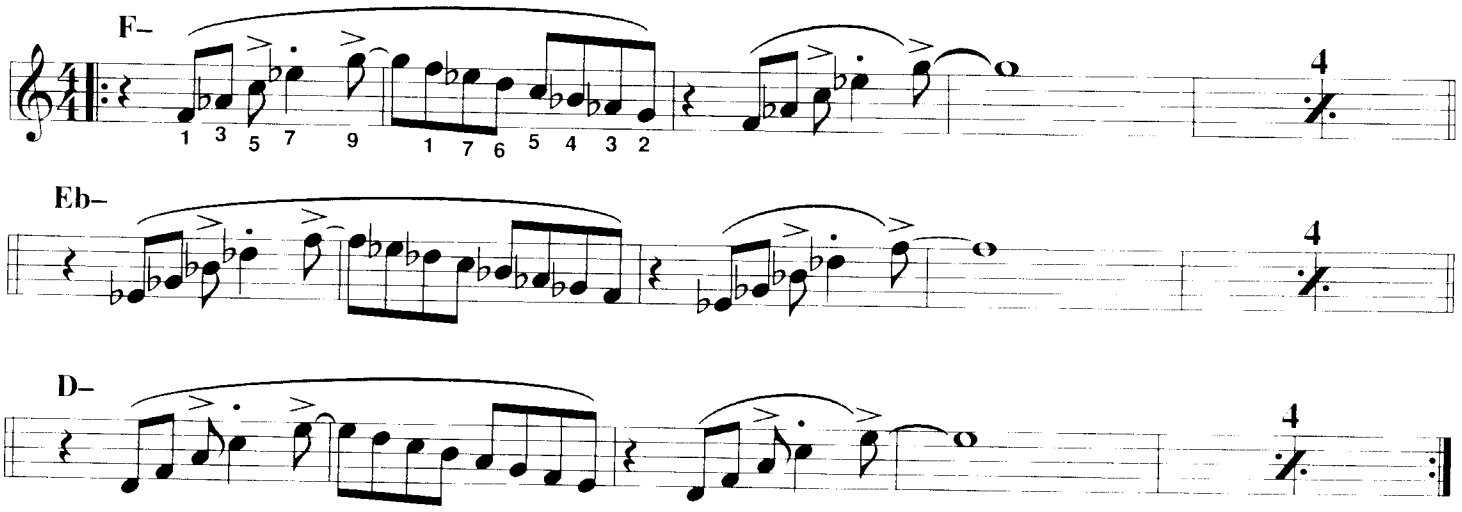
Example 19 utilizes the *scale to the ninth* and the *ninth chord* notes.

EXAMPLE 19



Example 20 goes up the *ninth chord* notes and back down the *scale.*

EXAMPLE 20



The most important exercises are numbers 3, 7, 11, 12, 13, 19, and 20.

Additional exercises are listed beginning on page 65. Find several that you like and transpose them to your needed keys. The book *Patterns for Jazz* is excellent additional study.

ADDITIONAL RESOURCES

AEBERSOLD VOLUMES 24, 21, 54, 3, and 42 of the PLAY-A-LONG SETS
AUTOBIOGRAPHY OF A YOGI by Parmahansa Yogananda
CREATIVE JAZZ IMPROVISATION by Scott Reeves
FREE PLAY by Stephen Nachmanovitch
HOW TO LISTEN TO JAZZ by Jerry Coker
HOW TO PLAY BEBOP (3 BOOKS) by David Baker
HOW TO PRACTICE JAZZ by Jerry Coker
IMPROVISING JAZZ by Jerry Coker
JAZZ EAR TRAINING by Jamey Aebersold
JAZZ IMPROVISATION by David Baker
JAZZ LANGUAGE,THE by Dan Haerle
JAZZ SOUND, THE by Dan Haerle
MUSIC by Sufi Inayat Khan
PATTERNS FOR JAZZ (treble or bass clef) by Jerry Coker
PIANO VOICINGS TRANSCRIBED from VOLUME I recording
SCALES for JAZZ IMPROVISATION by Dan Haerle

BEGINNING TO IMPROVISE FOR THE FIRST TIME

You will notice we started with each note of the scale in whole notes and ended up playing the scale to the ninth, and back down the chord tones in various smaller note values. This gives you a degree of confidence which enables you to move on to the next step....which is*actual improvisation.*

So far, we have only been working with the three minor scales to the first track of recorded accompaniment, but it is best to be well equipped before journeying into an area of music which, to you, may be untraveled.

Let's approach improvising for the first time by using the same type of exercises that we are familiar with.

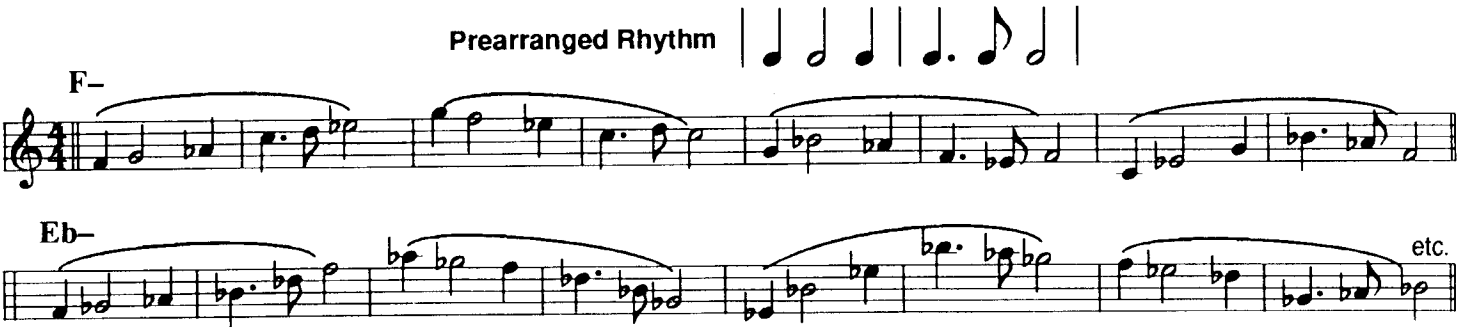
Put the recording on the first track and try playing any rhythm you choose and play just notes found in the scale. You may find yourself playing whole notes interspersed with eighth-notes or rests. *Experiment at this point with anything your mind can come up with.*

Put the recording on the first track and begin playing. Improvise! Take some chances!

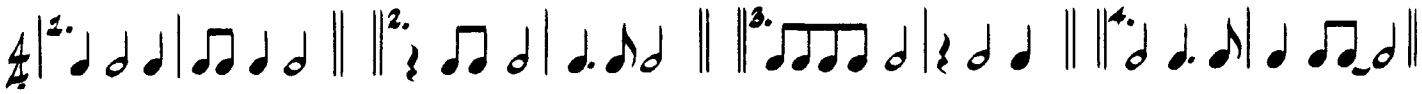
There is no such thing as a wrong note . . . just poor choices!

Listen to the rhythm section while you play. Let them help you keep your place.

If you find yourself losing the form (getting lost and not changing to the next scale at the proper time), try improvising with a prearranged two measure rhythm. Use the notes of the scale but adhere to this rhythm. Below is an example using a prearranged two measure rhythm . . . Notice that I am extending the range, too.



You will find that using a prearranged rhythm quickly gets boring, but it will help you to keep your place while moving around inside the scales. You can abandon the prearranged rhythm after you are able to keep your place. For those who feel the need for the prearranged rhythm, try changing the rhythm with each new scale. You would need three rhythms for the first track (one chorus). Experiment with various rhythms of your own, and try to extend the range of your instrument to include all of its playable tones (within reason, of course). Here are several suggested prearranged two measure rhythms.



Listen to Joe Henderson and Sonny Rollins for *rhythmic variety.*

Here are eight things to remember when improvising. **Choose one or two items at a time** and concentrate on them while playing with the recorded track. Soon, these elements of music will become automatic.

1. Don't limit yourself by beginning every phrase in the low register and then proceed upward (ascending motion). Utilize descending motion and use melodic lines that combine **ascending** and **descending** motion.

2. Avoid limiting your ideas to the middle or the most comfortable register of your instrument. Nothing is more monotonous than listening to players who confine their playing to their most comfortable register and refuse to utilize the high, low, or unfamiliar registers. Be prepared to take chances and experiment with less-used limits of your instrument. By so doing, you will experience some of the most gratifying moments in improvising; it can also be quite frustrating at times. Soaring into the upper register or dipping down into the low register of your instrument on occasion can be a surprise, a relief and a joy for the soloist and, particularly, for the listener.

3. In order to have as much freedom of concept as possible, ***memorize the scales to be used.*** If you have the scales memorized and mastered, your mind is freer to concentrate on melodic development. **Your imagination works best when you feel secure.**

4. ***Vary your dynamics!*** Lack of dynamic contrast has a dulling effect on the listener and the player. Listen to the phrasing and dynamics of the jazz greats.

5. Don't tongue (staccatto) every note, and don't slur (legato) every note. Use a variety of articulations. Listen to recorded solos of people who play your instrument. Interesting players have an assortment of articulations at their disposal. For variety, listen to solos by musicians who play an instrument other than your type. Many name jazz players have used this technique for practicing articulation. See **Articulation** chapter beginning on page 48.

IMPORTANT

6. Concentrate on hearing, *mentally*, each tone *before you play it.* This requires constant anticipation and awareness. It will help prepare you for more advanced improvisation, as well as create in you an *inner sense of pitch.* A sense of pitch will greatly stabilize intonation and is extremely important when playing notes that are separated by a large interval. Concentration will also help your intonation.

Listen to yourself. Every note!

7. Always try to make the notes you play have a sense of direction. Be aware of tension and release. (See page 43 on Melodic Development.) Remember, every note you play is part of a larger musical idea. If you can't think of what should come next in a solo, try using *silence.* After all, music is nothing more than a combination of sounds and *silences.*

8. Listen to your **sound. Do you like the sound you are getting?** If not, why? Everyone should study privately with the best teacher they can find. Listen to records and copy the **SOUND** of the artist you listen to. See my suggested listening list on page 58 for recordings of jazz greats. Always play on the best instrument you can afford. **Good instruments DO make a difference.**

Use repetition when soloing. Repetition is like watching road signs.
It helps hold the listener's attention and directs them to the next musical phrase or event.

At this point in our study let's begin playing with some of the other recorded tracks on the record. I suggest playing with Track 2, then Track 3, then Track 4. After these tracks, you may want to jump around to any of the other tracks.

Apply several of the first 20 exercises to each new track before you begin improvising. You may want to run the scales and chords without the recording first. Listen to the track once or twice before playing, always keeping your eye on the chord/scale progression. Keep your place and **listen** for the rhythm section's change to the different keys/scales.

It is extremely important to place (play) *chord tones* on the downbeat, especially beats one and three! When you do this your melodies will sound more natural and tend to flow. Always know the chord tones 1, 3, 5 and 7 of each scale. Use them as anchors when building a solo. The jazz masters have always done this. Examine some transcribed solos. Look at melodies like Misty, I Can't Get Started, Tune Up, Four. Notice how beats 1 and 3 contain chord tones. Carry this idea over into your solos.

CHECK LIST

Here is a Check List to review before improvising:

1. Listen to the recorded track first while watching the chord progression.
2. Review the needed scales and chords by practicing several of the first 20 exercises. (You may want to do this without the recording, then with it).
3. Begin memorizing the scales by the number of flats or sharps or by the fingerings.
4. Begin memorizing the order of the scales. This is called learning the form of the song.

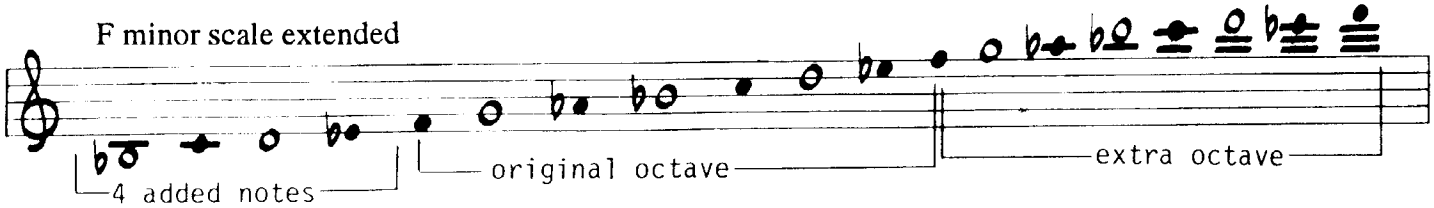
If you do these four things, your imagination will be ready to inspire you when you improvise because you'll be ready, prepared, and confident.

EXTENDING YOUR RANGE

You should expand the scale past one octave - as soon as possible. In the first 20 exercises I confined you to the range of one octave with an occasional 9th; but when improvising, we need all the range we can get to lend variety to our solos and offer full expression of our mind. Let your inner musical ear guide your note choices. **Trust yourself.**

In expanding your range for each scale you will probably want to practice without the recording at first because you will be encountering new fingerings. Work each of the three scales over two octaves, if your ability will permit. If not, work within the range over which you have control.

For instance, the playable range of the F minor scale for any member of the saxophone family would look like this:



TOTAL PLAYABLE NOTES = 19 (black notes are Chord Tones)

By now, I'm sure most of you are into improvising, experimenting, taking chances and, in general, beginning to experience some of the joys and frustrations of improvisation. What usually happens to the beginning improvisor happens to professionals too, at whatever level they are. That is, they get bored with what they are playing and can't seem to find new things to play. Everything they play, they feel they have played before.

What we are aiming for is **variety**, but not too much. If you have Jerry Coker's book, *Improvising Jazz,* read the bottom of page 15 and the top of page 16.

Let's take a look at how we can add variety to our solos and stimulate our creative process.

You have a **right** to be **creative.**

DEVELOPING CREATIVITY

I suspect many of you mentally sing melodies and, in general, improvise in your mind while waiting to doze off in bed at night. We should try to sing with our voices and also play on our instruments what we hear in our minds.

The mind is the originator of all musical thoughts.

If musicians, in general, could play on their instruments what they can sing with their voices, they would be a lot happier. I view the creative musical process like this:

The **voice** (singing) usually can approximate the pitches, rhythms, and nuances of what the mind hears better than the actual instrument (sax, trumpet, piano, etc.). Since the **instrument** you have chosen is a learned device, it is the least able to reproduce the musical thoughts of your mind. Thus, persons who are better equipped technically will come closer to playing the thoughts of their mind on their instrument.

Be careful not to begin singing *(mentally or with your voice)* only musical ideas you know you can play on your instrument. Keep your mind free at all times. Let it roam, soar, take chances and generally be free from the regimentation of practicing. The only reason to practice exercises is to gain freedom on your instrument so you can improvise spontaneously. Again, it isn't mystical at all. Hard work and true development of all your senses of awareness can heighten your ability to be musically creative.

Every good jazz soloist has listened to the jazz greats that came before. It is very obvious in some peoples' playing that they copy their idol's sound, phrasing, articulation, note choice, dynamics, etc. I strongly encourage you to listen to anyone you can find on recordings who plays in the jazz idiom. This art form was originally learned aurally. Only in the past thirty years have there been books and recordings to help you learn the art of improvising. The best young players also spend a lot of time listening to a variety of jazz players on recordings. Start your own jazz collection or borrow from your local library or from a friend. **You have to *hear* the music** in order to play it effectively. See page 58 for suggested record list.

STARTING A PHRASE OR MELODY

Give some thought to the following ideas. Be prepared - let your mind guide you.

Listen to yourself.

1. At what part of your instrument will you begin your idea? Middle register, high, low?

2. How do you want to begin? Slowly, with held notes and use of space/rest? Quickly, with lots of notes, attention, motion, or visibility? Moderately so as to take your time and suggest a searching mood?

3. What note of scale or chord do you want to begin with?

4. Once you begin, do you want to ascend, descend, or stay in one general register?

5. Do you want to use pick-ups? One, or more? If so, make sure they lead to the first strong beat! The strong beats are beats 1 and 3.

6. Once you've begun your phrase, how long are you prepared to maintain your continuity, thoughts, ideas? One measure, two, four, eight? Have you thought about it?

7. What rhythm are you going to play initially? Does your mind already "HEAR" the notes/pitches in rhythm? Can you actually play them? Remember, your first phrase represents the first several words or idea of a sentence. Think clearly before you begin.

8. Chord tones (1,3,5) are good notes to begin a phrase with. Know where they are on your instrument.

9. Is your initial idea coming from your mind or is it something that your fingers have picked out?

10. Windplayers...be sure you've taken a good **deep** breath BEFORE you start each phrase. You need to SUPPORT the tone in order to effectively carry your musical thoughts to the mind of another. Think SOUND.

11. Make sure you know where the beginning of the chorus is. Aim for it.

The jazz musician has always taken liberties with the melodies to songs. They personalize the actual melody and alter the rhythms as they follow the dictates of their mind.

MUSIC FUNDAMENTALS TO KEEP IN MIND WHEN IMPROVISING

Use full range of instrument
Emphasize certain notes of a scale or a chord
Listen to your own sound - do you like it?
Use narrow intervals (chromatic passages)
Use wide intervals (leaps)
Be PATIENT with yourself
Be patient with fellow musicians
8th and 16th notes build tension
Rests, whole and half-notes create relaxation
Chordal passages
Arpeggios
Staccato (a la Sonny Rollins)
Listen to others
Don't overplay
Sequences

Dynamics - loud & soft & in-between
Tension - Release
Accents
Slurs
Held Notes
Shakes
Scale Passages
Trills
Use Rest (space). Silence can be beautiful.
Vibrato
Repetition (of anything)
Glissandos
Vary your rhythms
Think in terms of BUILDING a solo
Use your MIND

1. You should use variety above all else, but not too much.
2. Keep the *interested listener* in mind.
3. The pretty notes for major and dominant 7th chords/scales are the 6,7,9, and #4.
4. The pretty notes for minor chords/scales are 4,6,7, and 9th. These notes create tension and should be used in the over-all tension-release process.

Don't play everything you know in every solo.

WHAT DOES "TO HEAR" REALLY MEAN?

To hear is more than just an aural experience.

1. **To Hear** gives confidence in performance, practicing, teaching, composing and life in general.
2. **To Hear** gives more enjoyment as a listener. You hear at a deeper level of appreciation and understanding and this level **grows** as the years pass!
3. **To Hear** will earn you appreciation as teacher/performer because your playing and your teaching/coaching will reflect your EAR'S knowledge. You'll say and play things which reflect your knowledge and this can be extremely helpful to others in their musical quest.
4. **To Hear** instills independence. It helps dispell the "myths" of jazz and open one's creative channels. **To Hear** removes burdens and barriers.
5. **To Hear** makes one feel worthy of being part of the whole. It provides a certain amount of security and confidence which allows us to approach with assurance the springboard of one's **"inner music."** **To Hear** removes insecurity and allows the mind to function properly in its **natural state.**
6. **"To Hear" ultimately means freedom! Listen to yourself. Your inner self.**

Work on your ears. They can already **hear** music but they can't discern what's happening.

PRACTICE PROCEDURE FOR MEMORIZING SCALES AND CHORDS TO ANY SONG

1. Play 1st note, root/tonic note of each chord/scale

2. Play first 2 notes of each scale

3. Play first 3 notes of each scale

4. Play first five notes of each scale

5. Play triad (1, 3 and 5 of the scale)

6. Play 7th chords (1, 3, 5 and 7th tones of each scale)

7. Play 9th chords (1, 3, 5, 7 and 9th tones of each scale)

8. Play the entire scale up and down

9. Play 6th chords (1, 3, 5 and 6th tones of the scale)

10. Play up scale to the 9th and back down the chord tones

11. Play up 9th chord and then come back down the scale

12. Play scale in broken thirds up and down. (1,3,2,4,3,5,4,6,5,7,6,8,7,9,8 then backwards)

If you were to use the above procedure for the 12-bar blues you would need 12 choruses to complete all twelve exercises. By the twelfth chorus your mind will be HEARING the chord/scale progression in advance. Your fingers will begin to go to the right notes **automatically,** almost without having to tell them.

Numbers 10, 11, and 12 will have to be altered or played very fast to fit them into the blues progression. Usually I practice them without the recording first, to gain facility.

After you get good enough, you won't have to go through this type procedure on every song. Your mind will be accustomed to the scales and chords and your sub-conscious mind will direct your fingers via your imagination. It really works but you have to do a certain amount of "homework" first. Listening to jazz, good jazz, can cut down on the time it takes to produce satisfying results.

Learn the rules, then you get to break them.
Be sure you learn them well or when you break them, others will think you never knew them.

Play *"drop the needle"* or "raise the laser" on the play-a-long recording.
Try to figure out which track is playing just by listening. **Surprise yourself.**

BEATS 1 AND 3
ARE MOST IMPORTANT IN BUILDING MELODIES

Beats **1** and **3** seem to want roots, 3rd's, 5th's, 7th's and 9th's (b9's on dom.7th chords that resolve up a perfect fourth). I'm speaking of 4/4 time. In so doing, the listener can plainly hear the intended harmony. They can also anticipate where your melodic line is going, the contour, the shape of it.

It eliminates a lot of the guess work in **listening** to jazz. It's actually the obvious thing to do because that's the way we think and sing melodies anyway. Sometimes we call these notes **Target Notes** or **Guide-Tones** or **Goal-Notes**. Since the **3rd and 7th** of scales/chords are the most important tones in any scale, placing them on beats 1 and 3 is vital.

Knowing where chord tones are on your instrument is like knowing where the kitchen, bathroom, front-door, and telephone are.

Look at Charlie Parker's solo on "Now's The Time" for a good example of **chord tone placement**. It's in the *"Omnibook."*

Look at other transcribed solos by various players to see how they utilize this important rule in playing jazz. Take a pencil and mark the chord tones that fall on beats 1 and 3 (or, on all four beats!). You'll be surprised. Classical music also does this. Look at anything by Bach.

Again, look at melodies to standards such as Misty, I Can't Get Started, Blue Bossa, Body & Soul, Tune Up, Summertime, etc. These songs would not be standards if they didn't adhere to the above musical principles.

Try this; tape yourself singing a chorus along with the play-a-long recording. Then, transcribe several measures or the entire chorus. Be patient. If your singing is free flowing and right-brained, you'll be surprised how often you place chord tones **unknowingly** on beats 1 and 3. It's the natural thing to do.

Beginning improvisors often sound like beginners because they fail to utilize the above concepts.

This is a short chapter but *is* one of the *more important.*

RECOMMENDED TRANSCRIBED SOLOS BOOKS

There are dozens of available transcribed solo books. This list represents several I feel contain exceptional solos which have contributed to the growth of jazz. All are available through JAZZ AIDS, P.O.Box 1211, New Albany, In 47151-1244 U.S.A. The Jazz Aids code letters are listed in bold print.

BASS TRADITION, THE 36 solos of famous bassists. Code **TC.**
CHARLIE PARKER ***"OMNIBOOK"*** available in treble, Bb, Eb, and bass clef. Order by name.
HANK MOBLEY SOLOS. Plainly outlines bebop playing at its best. Order code **MOB.**
J J JOHNSON TROMBONE SOLOS. 15 of J.J.'s favorites. Code **JJS.**
MODERN JAZZ TENOR SAX SOLOS contains many famous solos. Order code **MJT.**
28 MODERN JAZZ TRUMPET SOLOS Book #1 and Book #2. Great collection. Code **JT1, JT2.**

THE BEBOP SCALE

The bebop scale contains one added tone to each of the four most used scales.

Dominant 7th, C7 = C D E F G A Bb **B** C (The underlined tone is the added tone.)

This scale is often played descending and would look like this:

C7 = C **B** Bb A G F E D C

Don't allow the B natural (added tone) to fall on a downbeat. The added tone must always come on the **upbeat** in order to give it the jazz sound we are used to hearing. This is also called the 7th scale.

Good notes to begin/start a phrase with are the chord tones:1,3,5,and b7. When you begin a phrase with the 2nd, 4th, or 6th notes of the scale on a downbeat, you must use additional chromaticism somewhere in the phrase in order to make the B natural fall on the upbeat. 3rd's and 7th's like to fall on beats 1 and 3. This makes your phrases sound more natural.

There are also BEBOP scales to be used over major, minor and half-diminished as well as the dominant 7th listed above.

MAJOR = C D E F G **G#** A B C
MINOR = C D Eb **E** F G A Bb C
HALF-DIMINISHED = C Db Eb F Gb **G** Ab Bb C

Using the simple half-step chromaticism (which we are referring to as the bebop scale) allows your lines to have shape and contour which more closely resembles those of the jazz masters. Since the scale has 8 tones, it helps to naturally place the **chord tones** ON the beat rather than have them scattered all around. Most people notice an immediate uplift to their melodic lines when they begin using the bebop scale; especially if they are used to listening to jazz music. They can tell the similarities.

The dom.7th bebop scale can act as a substitute for the minor ii chord. Example: C7 bebop scale (C D E F G A Bb B C) could also be played over the G- chord and vice versa. The chords are interchangable over the scale. Often, while G- to C7 is being sounded the soloist will use the single bebop scale: C D E F G A Bb B C or you could think of it as a G- bebop scale: G A Bb B C D E F G . They're the same.

Learn this **SOUND** in different keys. You **sing** it without knowing what you're singing!

Look at transcribed solo books and label examples of bebop scale usage. I think you'll be surprised how often this scale SOUND is used in jazz.

David Baker's books *"How To Play Bebop"* #1, 2, & 3 are an excellent resource.

Make friends with scales, especially the bebop scale.
It's the "**glue**" of the jazz language.
Don't leave home without it!

EAR TRAINING

In music, your ears are your best friend. The sound comes into your ears and your mind processes the music. Well-trained ears can be had by everyone if they take the time to develop them.

Playing logical, flowing melodies seems fairly easy when singing mentally or even aurally (vocally). This isn't always the case when we begin to improvise with our instrument.

Make it a habit to play what you hear in your head. You will quickly sharpen your facility and your ears. A *keen ear,* coupled with equal facility, usually gives players an advantage they can gain no other way.

I suggest singing into a tape recorder and then, while playing it back, try to match the notes and phrases on your instrument. Sing simple phrases at first...short phrases. As you get better at transcribing yourself, make the phrases longer and possibly more complex. I call this transcribing the *real you!* You may want to begin by *singing* back to yourself instead of playing just to make sure you heard yourself correctly.

It can be fun to practice ear training with a friend. Begin with one person playing one note and the other immediately matching it. Then the other person plays a note and you match it. Move on to two notes, then three, then four, etc. Keep the distance between notes narrow in the beginning and gradually widen the intervals as you progress.

I also suggest playing along with a regular jazz recording. You don't have to know the key or the scales or anything. Just try to match notes as you hear them being played. I usually try to retain a few notes and frantically look for them on my horn while the recording plays away. After I find them, or as I sometimes do, forget them, I listen and pick out several more notes to try to match. *This is excellent ear training. Most jazz musicians throughout the past several decades* ***learned to play*** *by doing this.*

I recommend improvising with any of the recorded tracks with the book closed. This helps develop your ear. I don't suggest starting out this way, but after you understand the principles of how scales relate to the chord symbols and how each scale is sounded for so many measures, playing by ear without the chord symbols in front of you can be extremely beneficial!

Several good ear training methods are: David Baker's *Ear TrainingTapes (5 book/cassette volumes),* Jamey Aebersold's *Jazz Ear Training Course* (book/2 cassettes or book/2CD's) and Harry Picken's *Ear Training for the Jazz Musician.*

It doesn't hurt to use your mind.

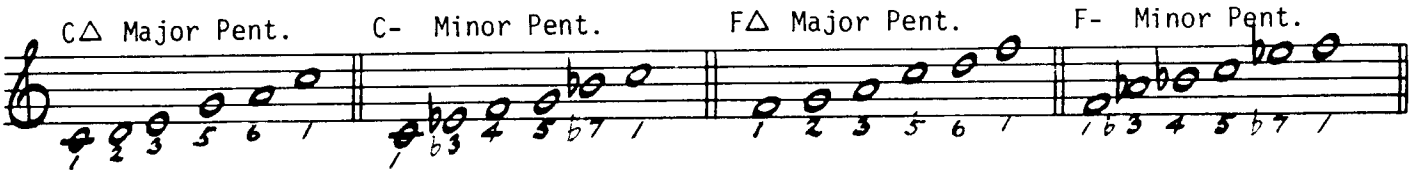
A cassette recorder that many musicians have been using has a **pitch control** on it that allows you to play back in eight keys. It is the Marantz PMD201 or the more deluxe Marantz PMD221. Both have a built-in mike and are mono record and play back. A great machine if you enjoy practicing and are truly interested in improving yourself musically. These recorders allow you to use our play-a-long cassettes by practicing and improvising in different keys. For instance, you can play the Bb Blues then play it back as a blues in B, C, or Db or A, Ab, G or Gb. The tempo gets faster as you ascend and slower as you descend. The model numbers often change so check with your audio dealer.

Some CD players have a function called A B Repeat. This feature allows you to play any section, or song, over and over. For instance, you could program it to repeat the bridge to a song over and over while you worked on various scales, patterns, chords, etc.

Denon manufactures a CD player with pitch control. It will go up or down a half-step. Technology is changing so quickly you should keep abreast of the new features as they become available.

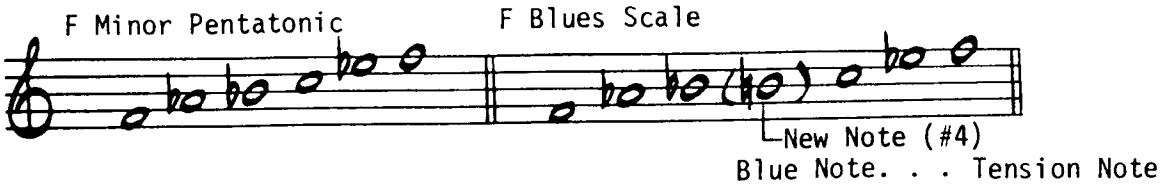
PENTATONIC SCALE AND ITS USE

The pentatonic scale has been used in music for a long time. Pentatonic generally means a scale built of five tones. In jazz, the two scales which have become popular are the major pentatonic and the minor pentatonic. If we build them in the key of C and in the key of F, they look like this:

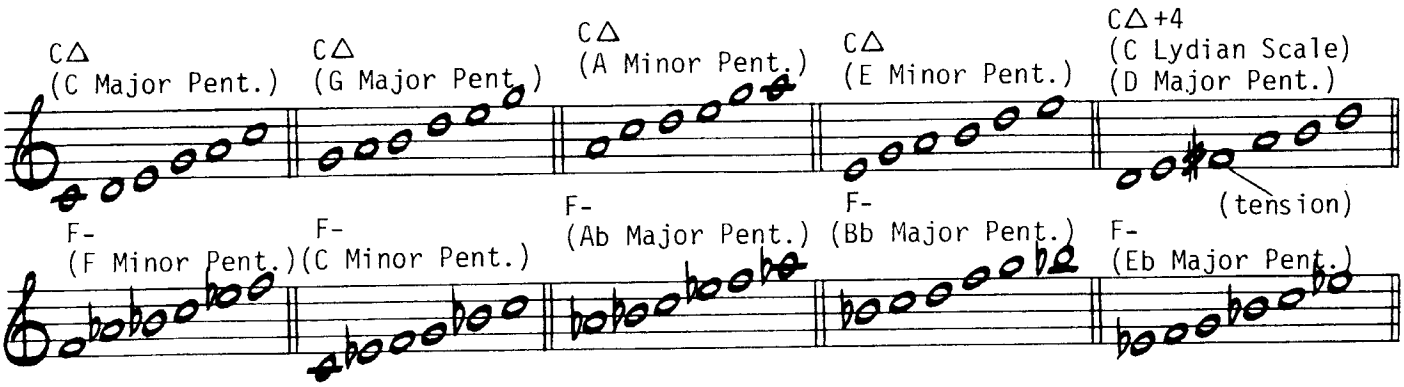


People use the pentatonic scale more during a blues progression than in any other harmonic sequence in jazz - especially young players. There are books on the market which advocate using the pentatonic scale as a means to solo on the blues progression. The pentatonic scale sound should be thought of as a small part of the overall musical spectrum.

The pentatonic scale is a sound which can add variety to the overall musical framework. Rather than "running it in the ground," sprinkle it in amongst other scale sounds. The blues scale and the minor pentatonic scale are very similar. The blues scale has six tones and the pentatonic scale has five. If we write both scales in the key of F they look like this:

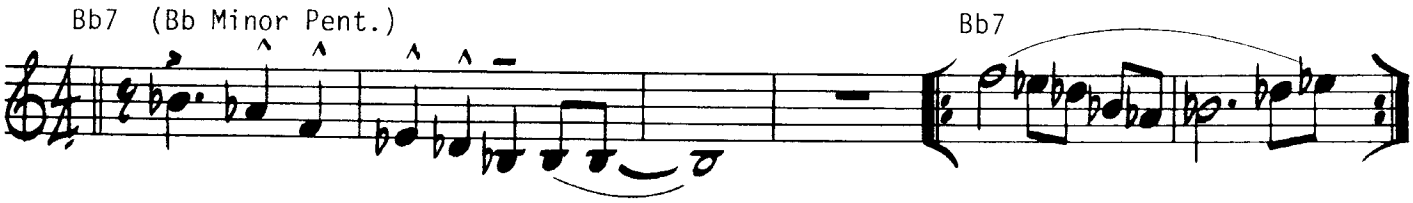


The pentatonic scale can be used over major, minor, dom.7th, half-diminished, dim., whole tone and almost any other scale. There are usually several pentatonic scales inside every regular scale. Below, I list the pentatonic possibilities found inside the C major scale and the F dorian minor scale. We usually avoid using the 4th note of the major scale as part of a pentatonic scale. All of the notes of the minor (dorian) scale are useable.



Don't be afraid to *personalize* the melody to a song. Play the melody like you would sing it. Let it breath. Let it flow. Let it sing. Let it tell a story. *Make the melody* YOURS.

Blues heads (melodies) are often made up of a single pentatonic scale, usually a minor pentatonic scale superimposed over a dominant 7th chord/scale. See example below.



Try improvising over the Bb blues (concert key), using just the Bb minor pentatonic scale throughout. The notes in concert key are: Bb, Db, Eb, F, Ab, Bb.

You may want to alternate back and forth between the Bb minor pentatonic scale and the Bb blues scale. Next, try improvising over the F blues, using the F minor pentatonic scale and the F blues scale. The F minor pentatonic scale is comprised of these notes: F, Ab, Bb, C, Eb, F.

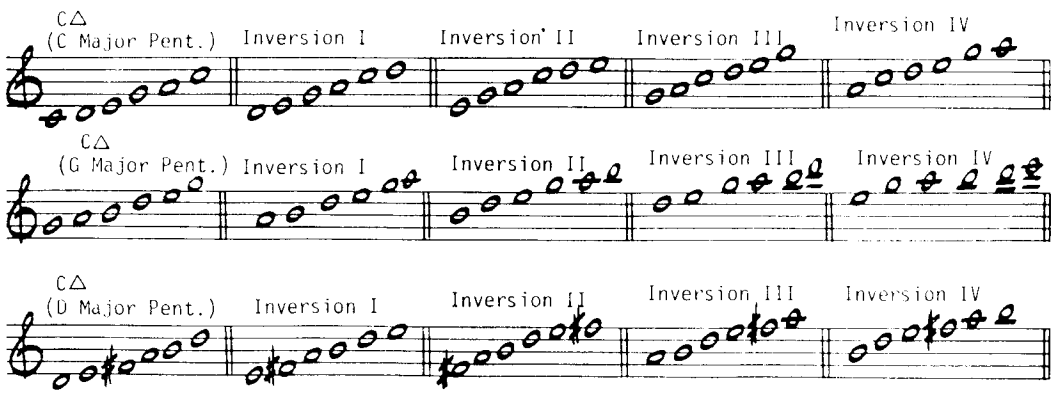
Of course, the minor pentatonic scale can be played over a minor scale. Use the pentatonic scale (minor pentatonic) that corresponds to the root of the minor scale/chord. The first choice pentatonic scale for eight measures of F minor would be the F minor pentatonic scale. Remember, there are several pentatonic scales within each minor, major, and dominant 7th scale. Experiment with the various pentatonic scales and get the ***sound*** of each in your head. You may want to write these out on paper so you can see how they relate to one another. For further pentatonic study, I highly recommend *Pentatonic Scales for Jazz Improvisation* by Ray Ricker.

Play with recorded Tracks 1, 2, 3, and 4, and apply the pentatonic scales in a melodic fashion. Occasionally, throw in a phrase using the blues scale that corresponds to the key you are in (over the eight bars of F minor use the F blues, F pentatonic, or F minor scale).

By now we can see we have several scales that we can incorporate in our solo...minor, blues, and pentatonic. These can all be played over the first several recorded tracks. This should allow you more variety in your solo construction and is a start at enabling you to produce on your instrument the sounds that are swimming around in your head. Your mind already sings many of these scale sounds but you just don't know how to label them. Keep studying and you will.

Don't overlook listening to records of jazz greats and try locating phrases that use the scales you have been learning. Dan Haerle's book, *Scales for Jazz Improvisaton* lists nineteen different scales written in all keys in treble and bass clef. It is an excellent book.

I am listing three pentatonic scales found within the C major scale. Their inversions are found to the right of the basic scale. Each of them represents a pentatonic scale. Experiment by improvising for four or eight bars using one of the inversion scales. They definitely have a different sound and warrant your attention. The scale on the third line contains a raised 4th (#4 = F#). This scale is the first cousin to a major scale and is called **lydian**; C D E F# G A B C. It's a beautiful sound and much used.



NOTE: **Memorize the keyboard's black & white notes.**
Have them on the *"tip of your mind"* for use at any time in figuring out intervals, scale qualities, licks, etc. It's a marvelous tool. It's **visual** and you can **SEE** so much all at once.

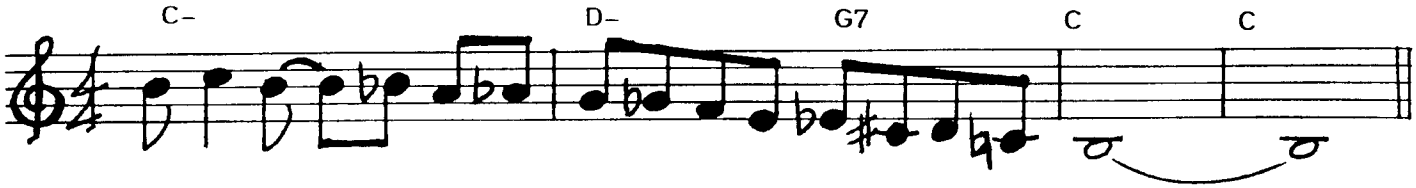
"No one can hurt you in your imagination." - Amnesty International

CHROMATICISM

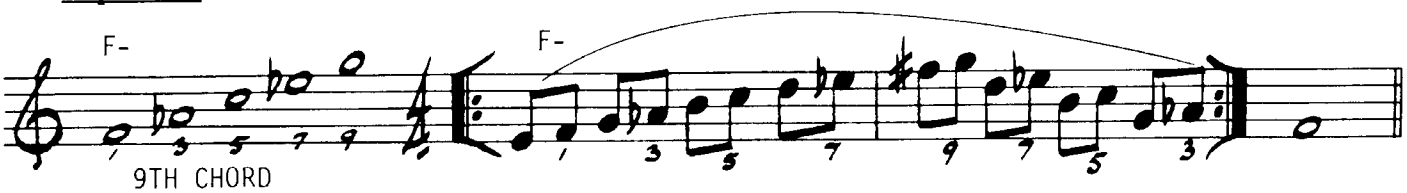
Chromaticism means using half-step intervals. When listening to jazz solos or analyzing transcribed solos you will undoubtedly come across notes that are not in the scale or chord being sounded. This is not unusual. I used to marvel at how a player could be so far from the scale or chord and still sound good. In the examples below, I will show you how notes outside the basic scale can be incorporated in your melodies. The proper use of chromaticism can instantly make you *sound more mature.*

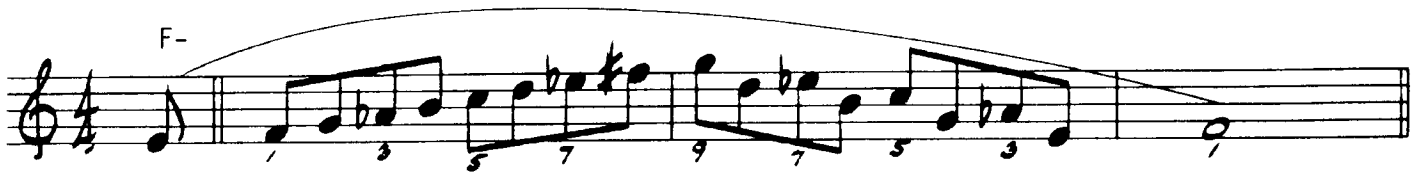
Keep in mind that any note can be played against any chord symbol if it is properly led into and properly released...tension and release. ***See page 43.***

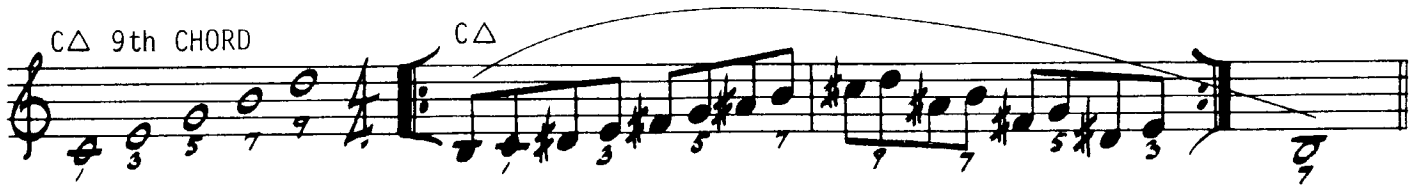
Here is an example of how the ***entire chromatic scale*** can be used in a typical jazz phrase.



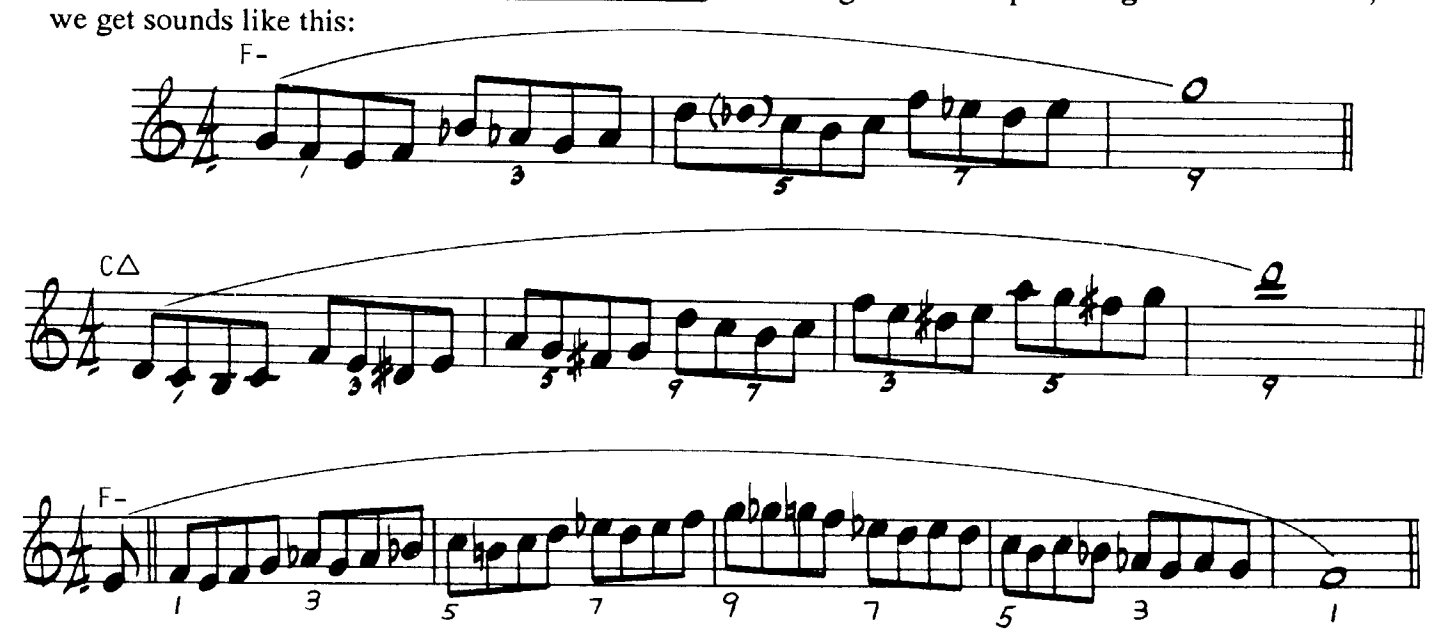
A good beginning exercise is to approach each chord tone (root, 3rd, 5th, and 7th) from a <u>half step below</u>.



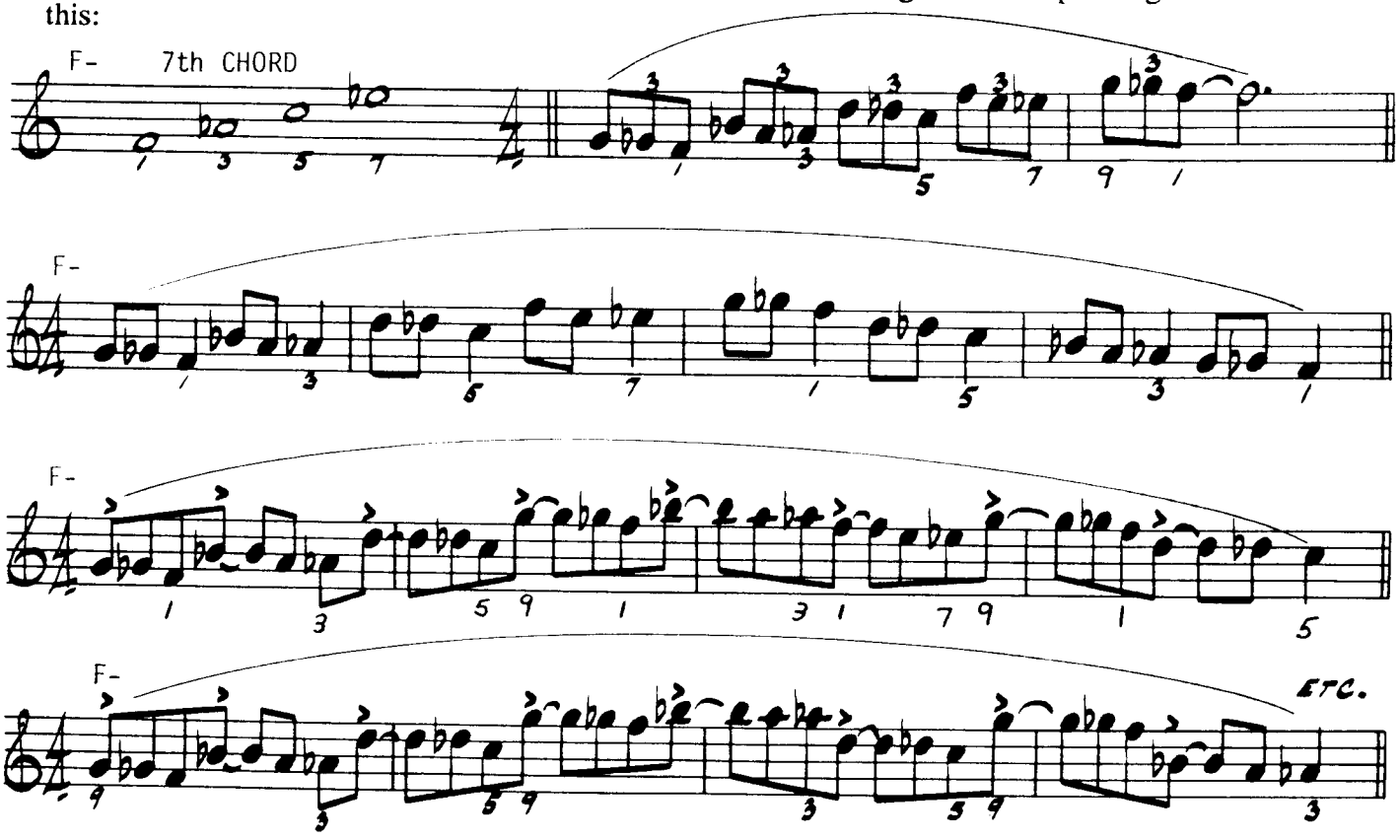




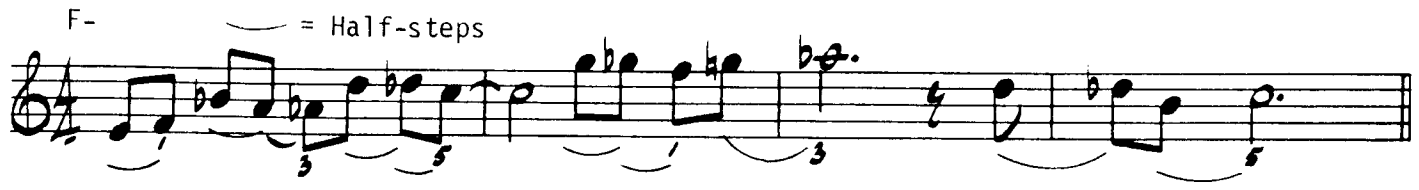
By using the scale tone above each chord tone, and using the half step **leading tone** from below, we get sounds like this:



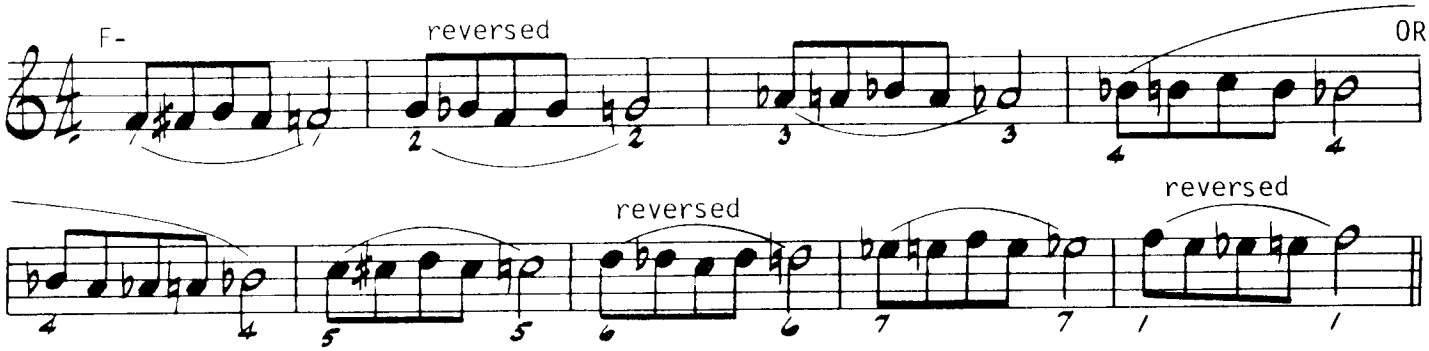
By starting a whole step above the chord tone and descending in half steps we get a sound like this:

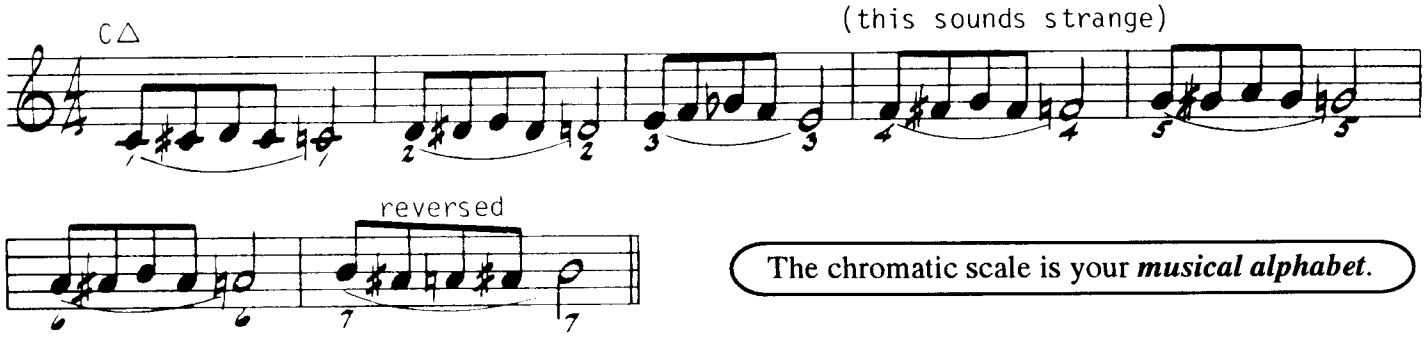


Here is an example using the half step from below and the descending half steps from above.



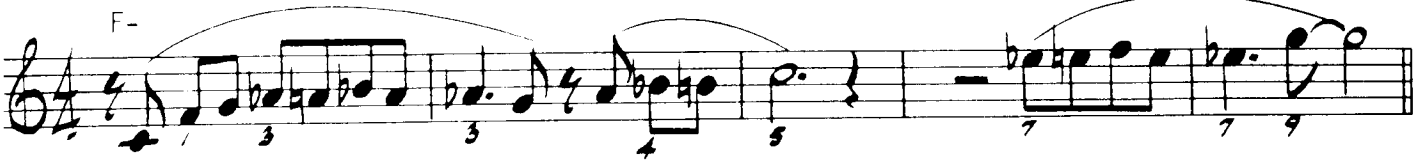
Neighboring chromaticism using each scale tone as the basic note sounds like this:



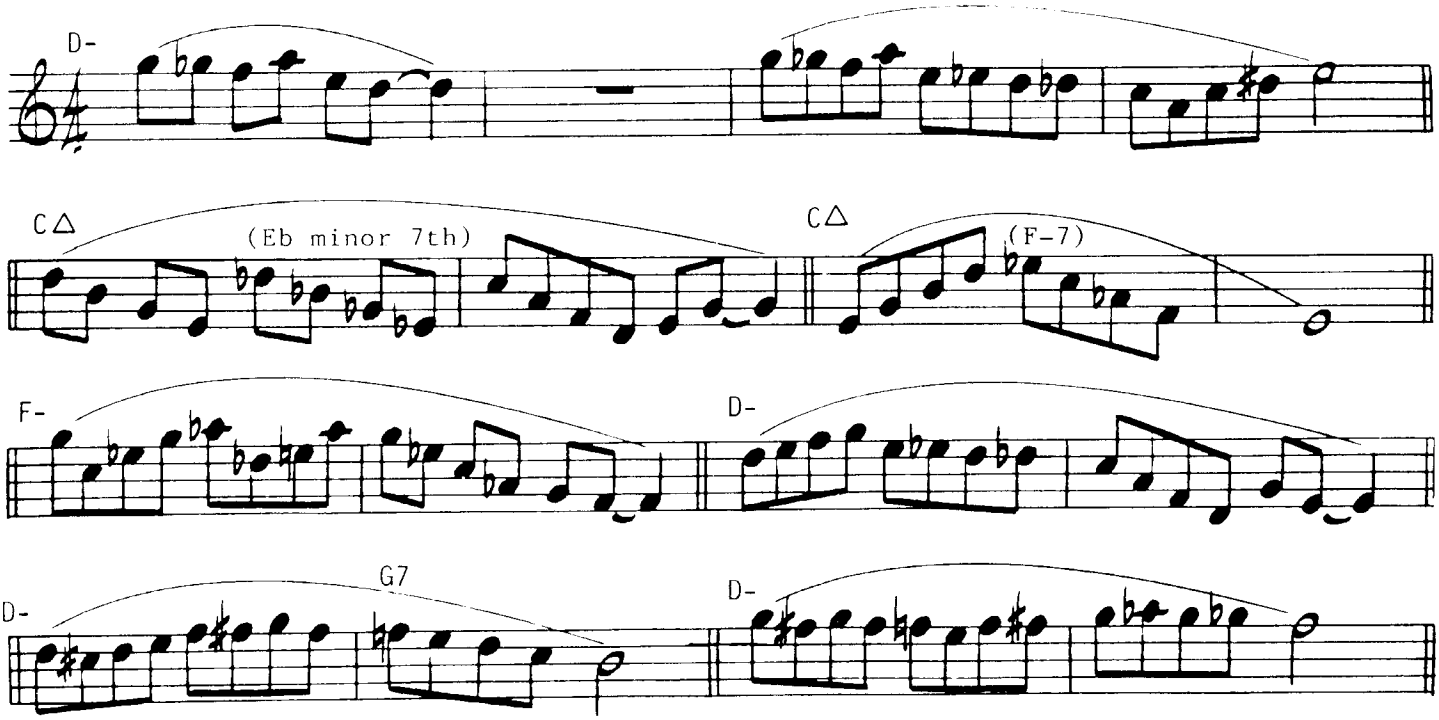


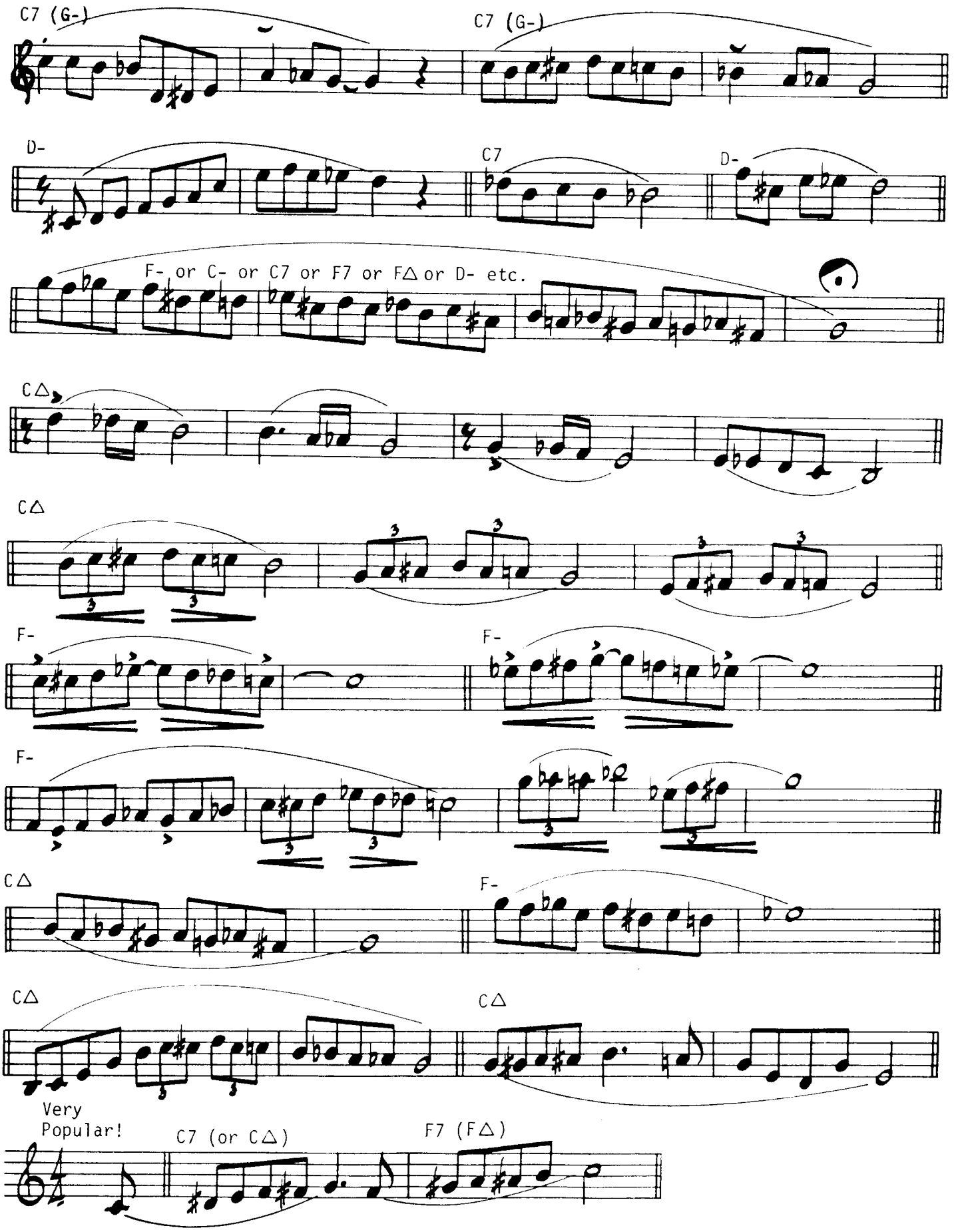
The chromatic scale is your ***musical alphabet.***

MUSICAL EXAMPLE



The following examples are other ways of incorporating chromaticism into your playing. Chromaticism can be used over any type scale or chord, not just major or minor.




C7 (G-)
C7 (G-)
D-
C7
D-
F- or C- or C7 or F7 or F△ or D- etc.
C△
C△
F-
F-
F-
C△
F-
C△
C△
Very
Popular!
C7 (or C△)
F7 (F△)

Practice playing one or two of the chromatic exercises with one of the recorded tracks. They should become part of your melodic and harmonic vocabulary as soon as possible. The major jazz players don't think just scales or just chords; they fuse the two with sprinklings of chromaticism. Some players use more chromaticism than others (Dave Liebman, Woody Shaw, Mike Brecker, Steve Grossman, Dizzy Gillespie, John Coltrane) and have gradually helped to change the melodic direction of jazz. Dave Liebman's *"Chromaticism"* is a good book on this subject.

Practicing any pattern or lick, with or without chromaticism, in all keys at various tempos should become part of your daily practice routine. I think you will find the play-a-long set *"Gettin' It Together"* (*Volume #21* in the play-a-long series) helpful because it goes through all twelve keys at slow to moderate tempos. This is a must for real "woodshedding."

PLAYING THE BLUES

The blues is a musical form which jazz musicians have always embraced because it allows them the opportunity to express emotion and everyday feeling as well as intellectual concepts. These are often learned by studying another player's style and conception.

Most beginning improvisors use the blues as a springboard to other jazz forms. Many band directors and private teachers feel there is not too much to playing a decent blues solo. They feel that you learn the blues scale of the key the blues is in and "just sorta' improvise what you feel" over that scale sound. They probably think this is what they are hearing when they listen to jazz players on radio or records. They do hear some of that, but if you check out the major jazz influences, you will begin to hear much more than just the blues scale. **Jazz blues** is a vast arena and is still growing.

Here are several things to watch for in the blues that will make your playing more rewarding, convincing, and musical. Begin by singing (with your voice) several choruses of blues along with the recording (Bb blues or F blues). Tape yourself with your cassette recorder so you can listen to yourself. Then, with your instrument in hand, try playing the phrases that you just sang! What you sing is often closer to the **REAL YOU** than what comes out of your instrument. You may have to begin by copying one or two notes and work your way up to an actual musical phrase. This is normal. **It's hard to sing wrong notes!**

We are inhibited and limited by our lack of knowledge of the instrument. Musicians who know their instruments **well** have a better chance of conveying the music that is contained within their mind to the listener.

When you are trying to play on your instrument what you have just sung, be sure to play with the same inflections, articulation, dynamics, etc. If you are used to listening to jazz music, your vocal solo will probably be fairly recognizable, even though your voice may crack and sputter at times. Practice singing when you are driving by yourself or walking to school or to the office. Practice singing **within your mind** while lying in bed or waiting for a bus. Put your mind to use and it will instantly start paying you dividends in that you will be able to recognize phrases others play. This will enable you to put those ideas in motion on your chosen instrument.

I have heard many fine jazz musicians say they have done much practicing **away from their instrument.** They ***mentally*** practice, and when they finally put their instrument in their hands it is as though they have already played the musical idea. Their sub-conscious mind THOUGHT they were practicing. Many musicians refer to a particularly beautiful musical phrase or solo as "singing," even though the musician is playing an instrument. For example, "Coltrane was really singing." This is the ultimate compliment.

The blues can have many different chord progressions. Players of rock, gospel, soul, country, and other simpler forms of blues music don't use the same chords as, say, Wayne Shorter does his blues, although they could if they wanted to. Usually, when one starts beefing up the chords (harmony), one feels the song becoming more and more jazz influenced. When you begin altering the chords to a gospel tune it just doesn't sound the same. People who listen to that type of music will probably not be satisfied because the music is no longer what they are used to hearing.

To get the "**feel**" of playing the blues progression spend time just soloing on 2 or 3 notes. For instance, play the *root* and the *lowered 3rd.* Use rhythmic imagination and see if you can make just those two notes swing. Then, gradually add a note or two such as the 2nd or the 6th. Try improvising over the 6th, root, and lowered 3rd. Just think of "swinging" or "groovin'" with the recording. Concentrate on articulation and simplicity. In time, work your way up to using the entire blues scale. Carry this good "swing feel" into the other recorded tracks that utilize the swing feel.

Since jazz is an evolutionary art form, various chord modifications and alterations are welcome. They have become a part of the energy that has kept it alive. It's expected for this music to change.

CHANGE = OPPORTUNITY

The basic 12 bar blues originally used three chords. They are: a dominant 7th built on the root, a dominant 7th built on the fourth, and a dominant 7th built on the fifth of the key you are in. Example: Blues in the key of F uses these three chords F7, Bb7 and C7. The order of occurence is in a twelve bar sequence and can look like this:

/F7/F7/F7/F7/Bb7/Bb7/F7/F7/C7/Bb7/F7/C7/

There are variations *ad infinitum* to the chord progressions which can be used over a blues. A few of the more popular are as follows (key of F). NOTE: When two chord symbols appear in the same measure, each chord gets two beats.

Example (A) is on the play-a-long recording, Blues in F.

(A) /F7/Bb7/F7/F7/Bb7/Bb7/F7/F7/G-/C7/F7/C7/

(B) /F7/Bb7/F7/C-F7/Bb7/Bo7/F7/A-D7/G-/C7/A-D7/G-C7/

(C) /F7/Bb7/F7/C-F7/Bb7/Bo7/F7/A-D7/G-C7/Db-Gb7/F7D7/G7C7/

The blues progression that Charlie Parker used on "Blues for Alice" has descending root movement coupled with a cycle of fourths (upward). This is sometimes called "Bird Blues."

/F /EOA7/D-G7/C-F7/Bb /Bb-/A-/Ab-/G-/C7/A-D7/G-C7/ See Volume 2 "Nothin' But Blues".

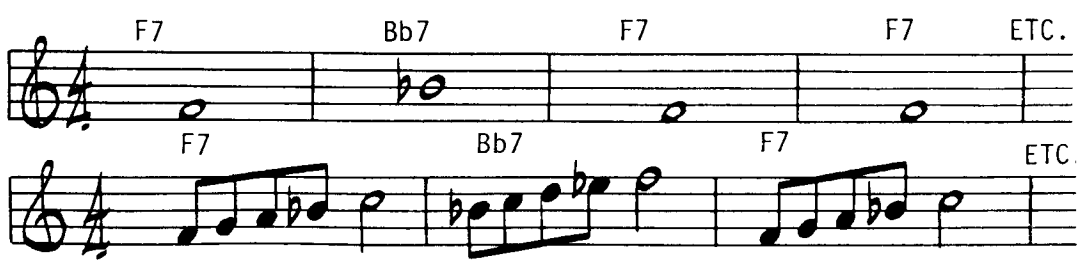
These are just a few of the various chord progressions that can be used. If you need more, check out Vol.42 *Blues in All Keys* or Dan Haerle's book *Jazz/Rock Voicings for the Contemporary Keyboard Player.*

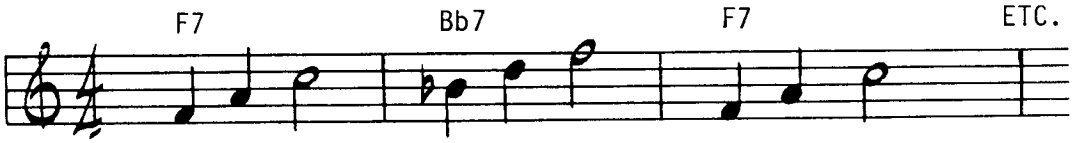
When beginning to practice the blues, it's necessary to:

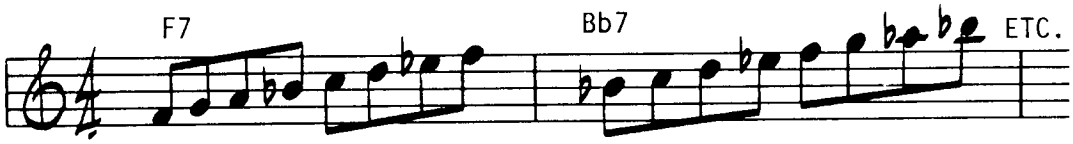
1. Get the **feel of the roots**
2. Then the **first five notes** of each scale
3. Then the **triad (root, 3rd, and 5th)**
4. And finally the **entire scale**.

Here is what that would sound like:

EXAMPLE 1





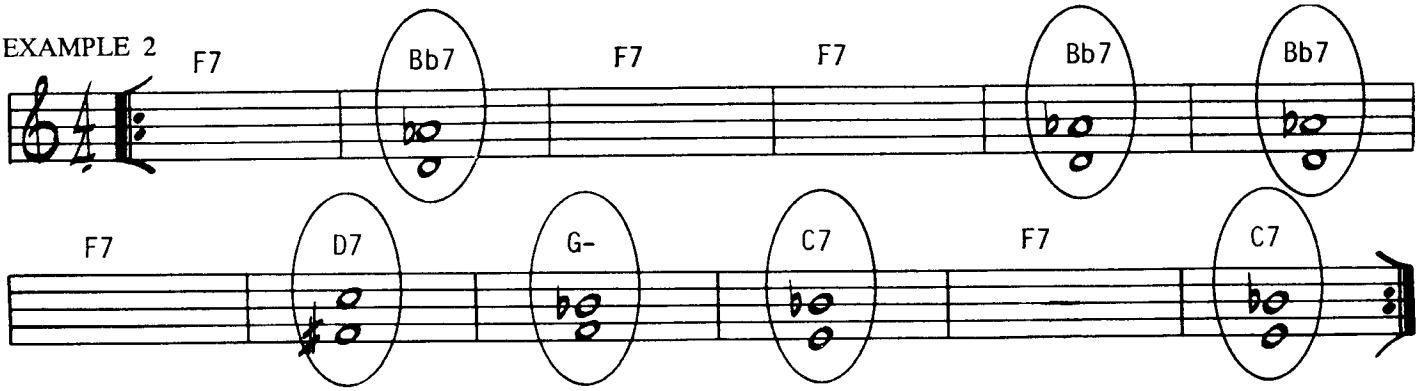


If these move too quickly for you, use the procedure on page 26 and apply it to the F blues **or** the Bb blues. The Bb blues track is a little slower.

When two chords appear in one measure, you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I heard two of the top jazz trumpet players in the country say this is the first thing they do when looking over a new piece of music they are going to solo over. It makes good sense because it gets your ear accustomed to the various scale and chord sounds in advance of the actual soloing. I advise using this method of practice when approaching ANY new song or chord progression.

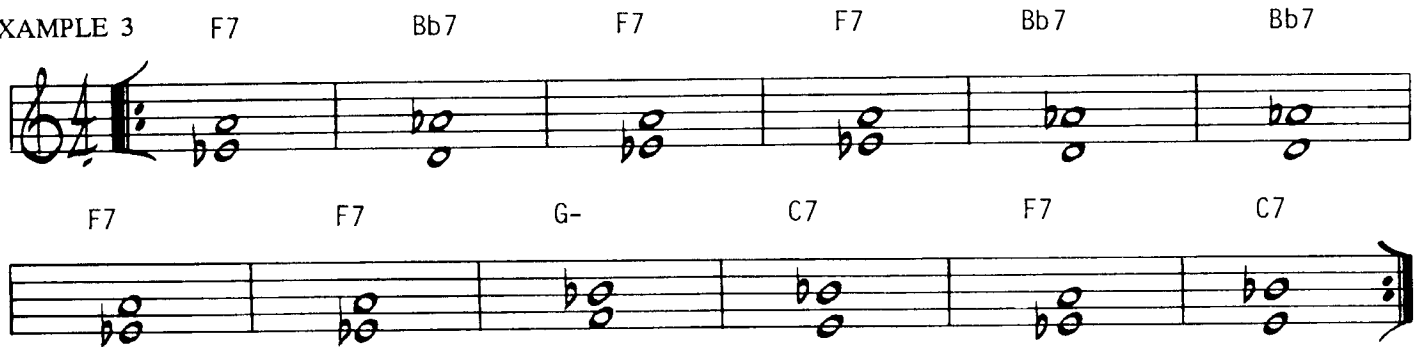
The most important harmonic points in the blues progression, and these are often totally neglected by young improvisers, are the measures circled below:

EXAMPLE 2



Improvise on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this: Notice the half-step melodic motion from the first chord to the second.

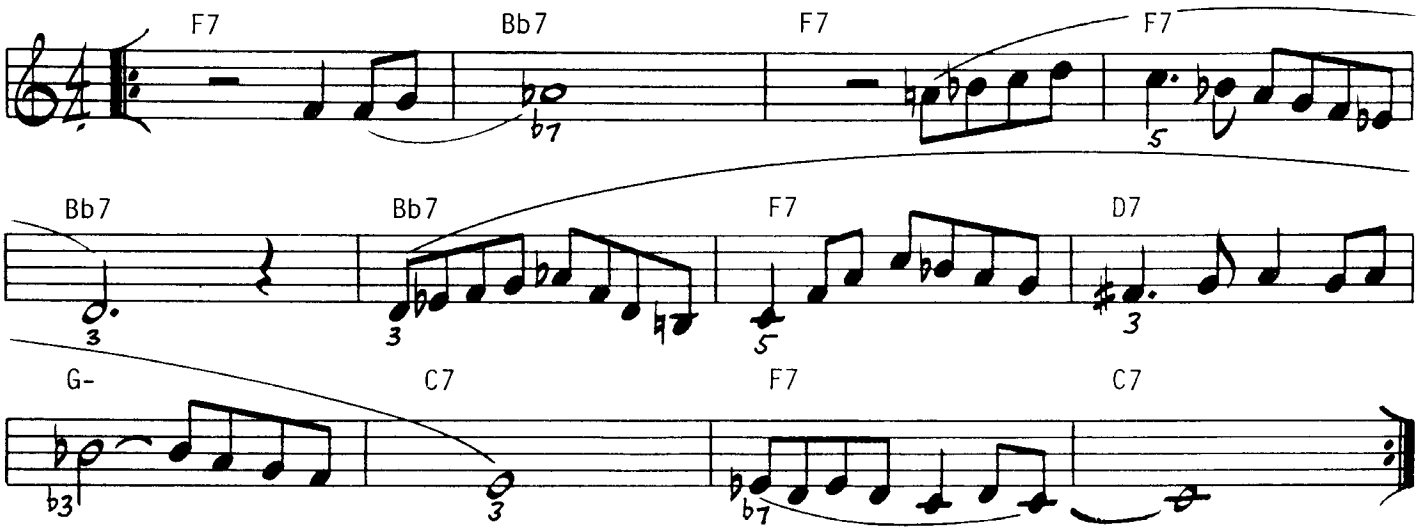
EXAMPLE 3



Non-keyboard players should practice example #3 with their left hand, one octave lower than written, and play exercises in #1 with the right hand so they can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.

Most good wind players have a basic knowledge of the keyboard and can play blues in several keys. It is much easier to solve harmonic problems while ***looking*** at the piano keys than it is to see it on a sax finger table or trumpet valves.

Lead into the 3rd or 7th by half step. This strengthens the harmony. Notes that are good choices at the beginning of measures are given below.



The blues scale can, of course, be played at any time during the chorus. The notes of the blues scale often clash with the given harmony, but that is what makes it sound like the blues! If it didn't clash in the beautiful way it does, we wouldn't call it a blues. Be careful not to confine your soloing to just the sound of the blues scale, and in so doing, overlook possibilities of variety by employing the other scales such as minor and dominant. The blues scale in the key of F is F Ab Bb B C Eb F.

THE BLUES CONCLUSION

1. Play what you hear in your head. Use a tape recorder to record your voice and transcribe it on your instrument. Be patient. It's hard to sing wrong notes.

2. Sing with your voice while driving, showering, walking, etc. Think about the intervals you are singing. Are you singing bits and pieces of scales or chords?

3. Listen to jazz players play the blues. Suggested listening: Sonny Rollins and Sonny Stitt on the song "After Hours" found on Verve#825-674-2 *Sonny Side Up* under Dizzy Gillespie's name.

4. Check out *Volume 2 Nothing But the Blues* play-along book and recording set. If you already have this volume, have you tried playing with **all** the tracks or have you just played the blues in Bb and F? Time to move on! Also, *Volume 42, Blues in All Keys* is fun, too.

5. Remember leading tones are the 3rd and 7th usually. These tones should be emphasized in order to bring out the harmonic movement from chord to chord.

6. Use everything you have learned about melodic construction when playing on blues. Don't just play on the blues scale. That sound can wear pretty thin in the hands of a novice but can sound fine when interspersed with phrases from the original harmony.

7. Transcribe a solo or a portion of a favorite solo and play it on your instrument with the same inflections as the recorded version. The jazz tradition has been passed down by imitation and you can benefit greatly by transcriptions and listening.

THE BLUES SCALE AND ITS USE

The blues scale consists of the following: Root, b3rd, 4th, #4th, 5th and b7th.
EXAMPLE: F blues Scale F, Ab, Bb, B, C, Eb, F

When playing a twelve bar blues in the key of Bb, use the Bb blues scale:
Bb, Db, Eb, E, F, Ab, Bb

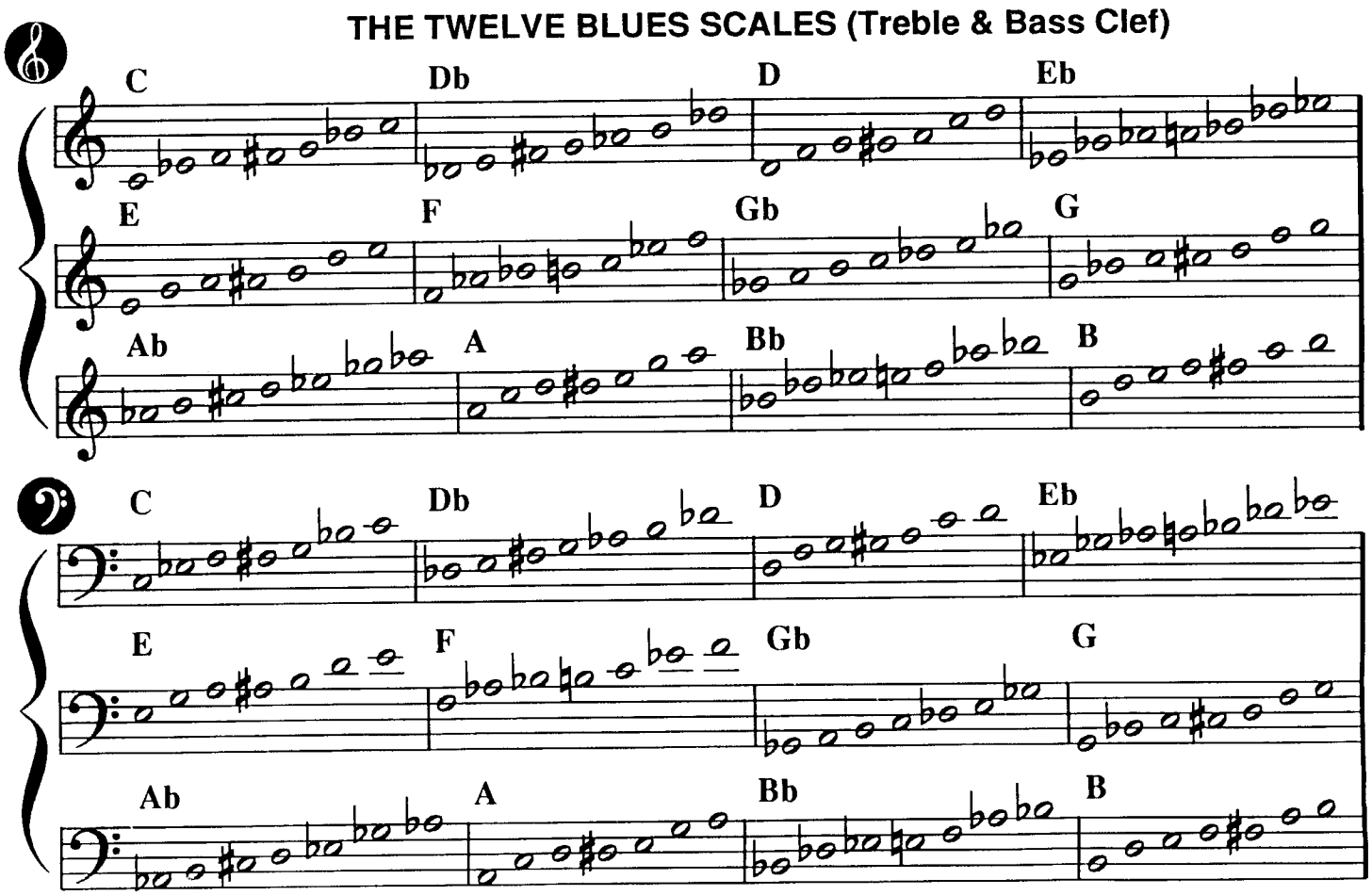
The blues scale can also be used over minor chords when the minor chord is sounded for 2, 4, 8, or 16 measures or longer. EXAMPLE: If D minor is sounded for eight measures, you may use the D blues scale: D, F, G, Ab, A, C, D

When playing in *minor tonalities* you may choose to alternate between the dorian minor and the blues scale, both having the same root tone. EXAMPLE: D minor is sounded for eight measures - play D minor (dorian) or play D blues scale *or* alternate between the two scale sounds.

Experiment alternating between dorian minor and the corresponding blues scale over any of the first four recorded tracks.

The blues scale is used to convey a *"Funky", "Down-Home", "Earthy"* or *"Blusey"* sound/feel. Don't run it in the ground by overuse! Rhythm and blues players use this scale extensively. Experiment with the blues scales listed below and apply them to the recorded tracks on the play-a-long recordings.

THE TWELVE BLUES SCALES (Treble & Bass Clef)



After you become familiar with the blues scale as I have it listed, you may want to add tones to the scale which give the scale sound more variety. *Added tones are underlined.*

EXAMPLE: F blues scale...F, G, Ab, A, Bb, B, C, D, Eb, F

This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You will eventually want to transpose this scale to all twelve keys for practice. For now, learn it in Bb and F concert.

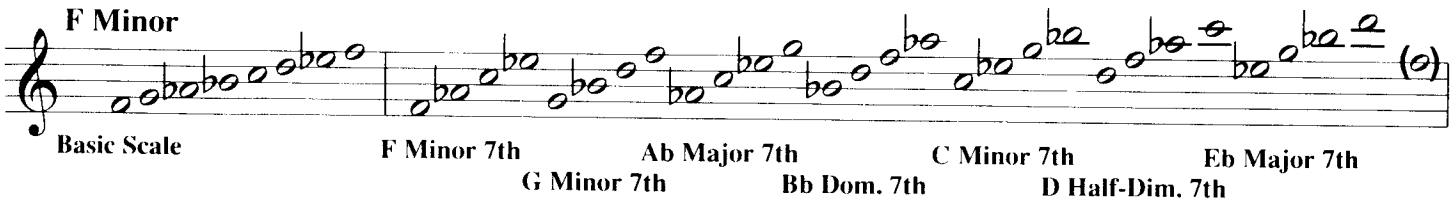
I've listed 5 blues heads (melodies) that you should memorize (pages 72, 77, 87, or 97).

SEVENTH CHORDS

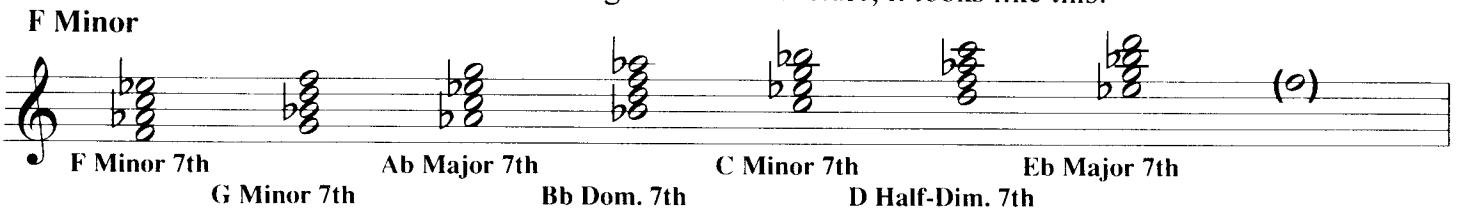
A triad is 3 notes stacked on top of each other; the bottom note being the root, the second note the 3rd and the top note being the 5th.. A *seventh chord* is like a triad, in that it contains intervals of varying widths stacked on top of each other. If you add an interval of a third (either a major third or a minor third) [major third = 4 half-steps and a minor third = 3 half-steps] to the top of a triad, the result is a seventh chord. There are four types of seventh chords within the minor scale. The four types are: Major 7th, Minor 7th, Dominant 7th, and Half-Diminished 7th. The difference in the construction of these chords is shown below.

Each tone of a scale can be the root of a triad or of a seventh chord. When building seventh chords upon each scale degree of a dorian minor scale, starting with the lowest tone, the type of chords built follow this sequence: minor, minor, major, dominant, minor, half-diminished, and major. For example, as we build seventh chords on each scale degree of the F minor scale, it looks and sounds like this:

7th CHORDS BUILT UPON SCALE TONES-HORIZONTALLY



As we build these seventh chords using a vertical structure, it looks like this:



Each tone in a seventh chord has a name. The lowest tone is the *root*, the second tone from the bottom is the *third*, the third note from the bottom is the *fifth*, and the top tone is the *seventh*. Since all of the seventh chords found inside a minor scale contain tones of the basic scale, *any* of these seventh chords can be used in improvisation when the tonic minor chord is being sounded. Thus, every chord listed can be played horizontally or vertically over the F minor scale.

Some seventh chords will naturally create more tension than others. Tension is arrived at by playing tones other than the root, 3rd, or 5th of the basic scale. These three tones are in closest relationship to the basic scale and therefore, are consonant. If a soloist uses *seventh chords* built *on* the root or 3rd of the basic scale, the notes produce a sound very similar to the basic scale. If the soloist chooses to use seventh chords built *on* the 2nd, 4th, 5th, 6th, or 7th degrees of the basic scale, the sounds produced will automatically create tension, which want to eventually resolve to the root, 3rd, and 5th degree of the basic scale.

In essence, the most consonant tones of scales are the *root, 3rd* and *5th*. These three tones are excellent notes to begin and end phrases with.

When dwelling on tones other than these, the soloist creates tension which should eventually resolve naturally - melodically (to one of the consonant tones), or by artificial means such as *change of key, abrupt change in dynamics, change of tempo, use of rests or a combination of these.*

When resolving an idea or phrase **it is natural to end on beats one or three,** in 4/4 time or the **and** of beat two or the **and** of beat four. **Beats 1 and 3 are the strong beats in the measure.**

Seventh chords should be practiced in the same manner as triads. Begin by stating the individual notes of *each* seventh chord found in the basic scale. The basic scale is whatever scale you happen to be working on. There are seven seventh chords in every basic scale. Remember, there are twelve minor scales, twelve major scales and twelve dominant scales. Practice seventh chords over all the scales; don't limit yourself to several of the more comfortable ones.

Be methodical in the way you approach your practice sessions.

As you practice you'll see how one seventh chord is exactly the same as one found in another scale. For instance, C major 7th chord is the same as the 7th chord built on the 3rd degree of the A dorian minor scale. They both are the same as a 7th chord built on the 7th degree of D dorian minor. There are lots of similarities. Learn to recognize them.

It's very important to know where the chord tones are on your instrument...1, 3, 5, & 7. As I previously stated, **knowing where chord tones are is like knowing where the bathroom, kitchen, telephone and front door are. You can't play without them and make meaningful music. See page 64 for a list of ALL 7th chords.**

TIME AND FEELING

One of the most important elements of melodic phrasing is the placement of notes relative to the basic beat. The three recognized placements of notes and their relation to the basic pulse are:

Ahead of the beat (on top) - see Example 1
On the beat (right on) - see Example 2
Behind the beat (laying back) - see Example 3

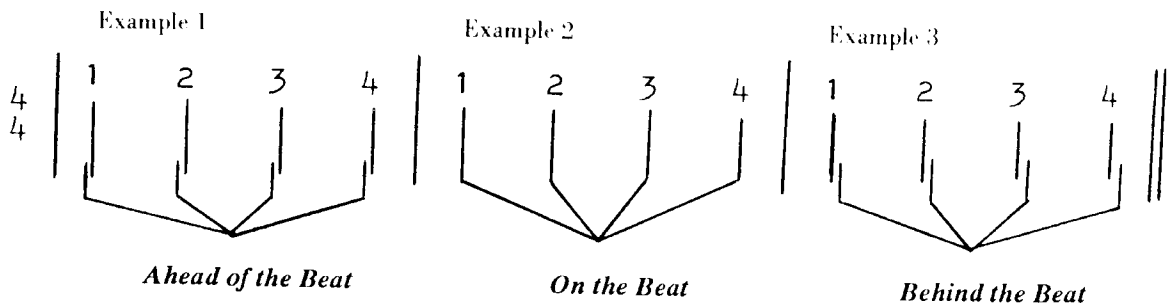
Playing *ahead of the beat* does not mean rushing. It simply means the player is constantly anticipating the basic pulse, but not rushing. Playing *on the beat* means phrasing your notes so they coincide exactly with the tempo of the rhythm section...the tempo that was counted off. When people play *behind the beat,* their phrasing will tend to trail the basic pulse or seem to lag. Playing behind the beat can imply a lazy or "laid back" feeling, where playing ahead of the beat usually implies excitement and forward motion. Playing right on the beat gives a solid, secure time feel.

Beginning improvisors should learn to play *on the beat.* If, later in their musical development, their personalities suggest they play ahead or behind the beat they will at least be able to find the basic pulse because they have played there. ***Listening** to the rhythm section and connecting the flow of your notes to theirs is vital.*

When playing behind the beat, players must be careful to keep the quarter notes consistent with the basic pulse laid down by the rhythm section. If they place their notes later and later in the measure, they are guilty of dragging. Phrases that drag often resemble something dying! On the other hand, if the player's notes (phrases) come earlier and earlier in relation to the basic pulse, they are guilty of rushing, which, of course, is also undesirable. Our considerations of time and note placement hold true regardless of the meter - 3/4, 4/4, 5/4, 6/8.

Players hopefully will find their own *"**groove**"* and learn to play with rhythm sections that play **ahead** of, **on**, and **behind** the beat. The way you place your notes in relation to the basic beat can also produce tension or release. See following section.

The basic pulse in the following examples is represented by numbers 1 2 3 4.



MELODIC DEVELOPMENT - TENSION & RELEASE

Creating beautiful melodies has been a long sought-after goal of all musicians of all ages. Creating these melodies **spontaneously** is the art of the improvisor.

The ultimate goal of the musician is to communicate to the listener.

Once you have mastered some of the various scales and have begun using a variety of rhythmic ideas you may begin feeling very limited melodically. When the chord/scales change every measure or two there is a certain built-in harmonic motion that keeps the piece alive - to a point. Improvising on one scale for four or eight measures or even longer requires the musician to emphasize melody and rhythm because the harmony is static. More advanced players can also utilize harmonic devices in their playing (chord superimposition or altered scales), but the novice will usually have only melody and rhythm from which to build meaningful solos.

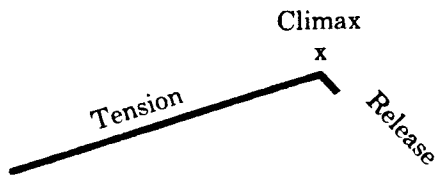
Melodies of all musics - jazz, classical, folk, pop, rock have a common thread which seems to appeal to the listener as well as the performer; and that thread is the proper utilization of TENSION and RELEASE.

To **live** is to improvise. To **improvise** is to live.

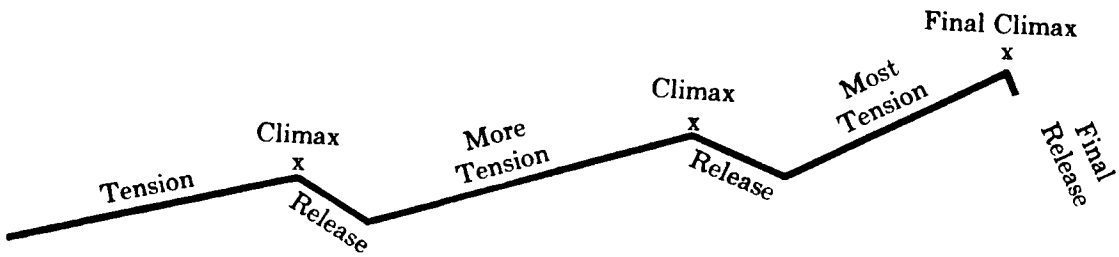
Tension is that which builds intensity and excitement. In music, tension can be achieved through the manipulation of volume, direction of the melodic line, range (tessitura), intervals (wide intervals), value of notes (whole-notes moving to half-notes to quarter-notes to eighth-notes, etc.), silence - movement - silence, repetition (of almost anything), contrast (especially sudden contrast), or any combination of these elements. Release is the natural relaxation of tension and must follow any climax. Tension can be quickly released by downward motion. If tension is allowed to go on too long it has a tendency to evolve into boredom. Players have to be constantly aware of how they are building their solo.

It is logical to construct solos in four and eight bar phrases. Most good improvisors like to think in long, flowing, lyrical lines as opposed to short, unrelated, fragmented phrases. Short, choppy phrases initially create tension; but if allowed to continue without proper development will wear thin, and an undesired type of release results. Strive for continuity of thought throughout your entire solo. ***Playing musical phrases should eventually be as easy as speaking with a friend. Strive for playing the same melodies you hear in your mind. Sing with the play-a-long recording.***

As your solo gains momentum, you should direct the flow of your melodic line toward a natural climax and then immediately taper off (release), drawing your solo to a close. What I have just described would look graphically like this:

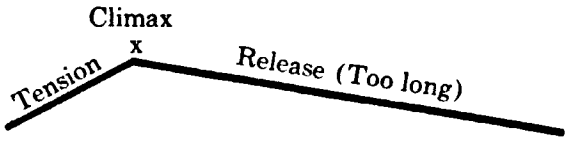


Truly mature improvisors can construct melodies with tension/release sections back-to-back for a desired over-all effect looking like this:



Many beginning improvisors play solos which lack contrasts. Too much sameness has a dulling effect on the listener and produces a line like this:

A good beginning, coupled with a poor ending, may look like this:



A long final release numbs the listener and completely negates the tension produced in the early stages of the solo.

When utilizing more than one climax per solo it is best to make each successive climax more dramatic than the previous one. This is usually done gently, little by little. This will achieve an over-all feeling of increased tension leading to the final release, which should be of much shorter duration than the approach to the climax.

The melodic line curves drawn here can represent one chorus or several, depending on the imagination and ability of the soloist. Beginners should force themselves to construct ideas lasting four and eight measures. Flowing lines are achieved by blending one phrase into the next.

All improvisors should keep in mind the traditional musical sequence of events: **Statement of theme (motif), development of theme, climax, and release (relaxation of tension).**

Statement » Development of Theme » Climax » Release

I have often thought most good jazz solos were constructed of 50% emotion and 50% intellect. Solos which leave lasting impressions have just the right amount of emotion coupled with intelligent over-all design. It's easy to sing in this manner. We have to learn how to do it with our instrument.

I can think of no better way to learn to improvise melodically than listening to the masters and trying to emulate their playing concepts. How can we expect anyone to listen to us if we don't earnestly listen to those already doing it?

A few of my favorite jazz soloists who have the ability to construct meaningful melodies **consistently** are Charlie Parker, Louis Armstrong, Sonny Rollins, John Coltrane, Miles Davis, Wes Montgomery, Freddie Hubbard, Erroll Garner, Herbie Hancock, Coleman Hawkins, Lester Young, Clifford Brown, Dizzy Gillespie, Roy Haynes, and Elvin Jones. This list is short. There are many, many more.

ELEMENTS WHICH PRODUCE TENSION

INCREASED VOLUME
ASCENDING LINES
EMPHASIS ON PASSING TONES (non-chord/scale tones)
EXTREME REGISTER OF INSTRUMENT
WIDE INTERVALS (especially ascending)
REPETITION (of almost anything)
ALTERNATING DIRECTIONS
JAGGED ARTICULATIONS (flutter tongue, stab the reed, over-blow)
NON-CHORD TONES (4ths, 6ths, 7ths, & 9ths)
DRAMATIC DEVICES (swoops, glissandos, shakes, trills, etc.)
DISSONANT HARMONY

ELEMENTS WHICH PRODUCE RELEASE (RELAXATION)

DECREASED VOLUME
DESCENDING LINES
NOTES OF LONGER DURATION (quarter-notes, half-notes, whole-notes)
REST (space)
SMOOTHNESS (legato)
EMPHASIS ON CHORD TONES (root, 3rd, or 5th)
SILENCE
CONSONANT HARMONY

In the hands of a mature improvisor, any of these elements can create tension or release. For instance, players could begin their melodic line in the high register very softly and gradually increase the volume as they work their way down to the lower register. Upon reaching the bottom they will have caused a climax to occur.

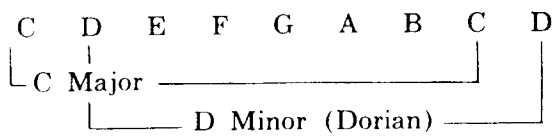
Ultimately, players should know in advance where they want their line to go and, with proper usage, the various elements will help them best achieve their goal. The **individual** is the manipulator of all the elements. **Listening and emulating** can be the finest teacher.

For further study of melodic development and time, I recommend *Improvising Jazz* and *How To Practice Jazz* by Jerry Coker, *Jazz Improvisation* by David Baker and *Patterns for Jazz* by J. Coker, J. Greene, J. Casale, and G. Campbell.

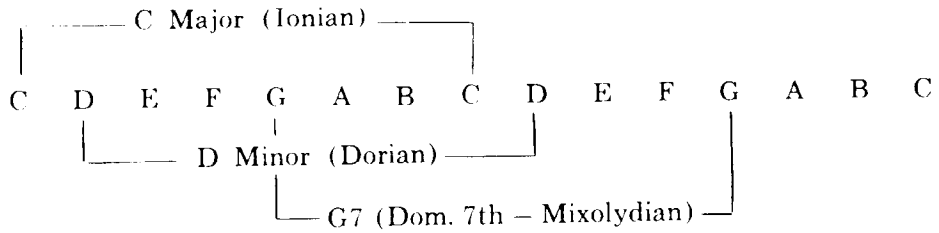
Close your eyes while you improvise. Often this will stimulate your creative flow. Humor can do the same thing.

RELATED SCALES AND MODES

After working with triads and seventh chords it should be obvious that there are scales and chords ***within*** scales. Many players like to think of the D minor (dorian) scale as a C major scale beginning on the second scale degree of C.



Since each of these scales share the same key signature, this way of thinking is natural and useful. Another commonly used scale that is also found within these two scales (with a key signature of no sharps and no flats) is the G7 (G dominant 7th scale).



As you can see, anytime a C major is played for an octave and a half or more you are also sounding the D minor (dorian) scale *and* the G7 (dom. 7th - mixolydian) scale. All three have one thing in common: a key signature of no sharps and no flats. The fingerings are the same, too.

It may be helpful for beginners to relate the dorian minor scale to their related major key which, of course, lies one whole-step down from the minor. C major = D minor (dorian) = G7 (dominant 7th or mixolydian). These three scales share the same key signature...no sharps and no flats and have identical fingerings.

IMPORTANT When thinking of scales in this *related* manner there are really only twelve scales to learn or twelve key signatures to memorize. The 36 scales on page 60/61 can be reduced to 12 scales or **twelve finger patterns** on your instrument (**left side of pages only!**) Look on the scales page and see if you can find the ones that are similar. Example: C, D- & G7 are all alike. A, B- & E7 are all alike.

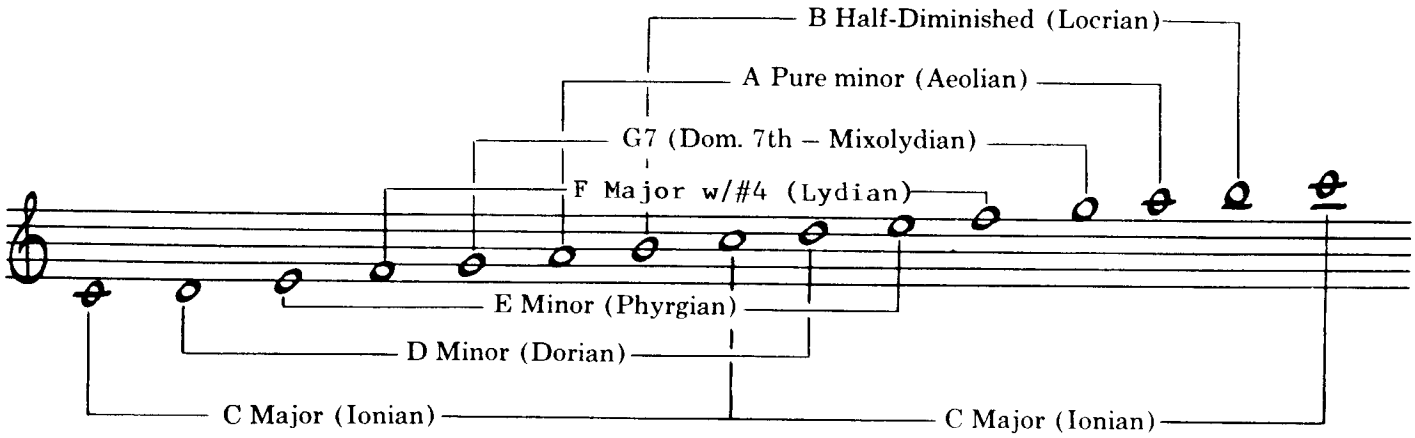
I don't mean to imply there are no other types of scales.* I emphasize these three types only because Volume 1 is based on these and so is the majority of ALL jazz and pop music. For practice in thinking of scales in this related manner, examine **Track 5**, "4 Measure Cadences" on the recording. If you check the key signature for each of the three scales within the repeat signs (8 measures total) you will find that the entire recorded track only employs six major scales. I use the term major scales because most people learn their major scales first and thus can relate to it easier.

*** See Scale Syllabus for other scale choices- page 53.**

D –	G7	CΔ	CΔ
DORIAN	**DOMINANT 7th**	**MAJOR**	**MAJOR**

COMMON KEY SIGNATURES

Outlined below is a chart listing the seven scales (sometimes called Modes) that combine to form our major scale. The names in parenthesis are derived from the early Church modes (16th century) and several names are still in use today - dorian, lydian, mixolydian.



POINTS TO KEEP IN MIND WHEN IMPROVISING

* Music is communication -- improvisation is a special way of communicating.
* Don't play everything you know in every solo.
* Listen to yourself as you play - develop the idea you just played!
* Does your playing contain too much tension - too much release?
* Would you ramble on with words the way you do with notes?
* Everytime you improvise you have a chance to say something. Do you?
* We can usually remember what we just said (verbally). Can you remember what you just said musically?
* Your instrument is merely a means of delivering the thoughts of your mind.
* Make your melodic lines SING through your instrument.

Your goal . . . to reproduce instantly on your instrument what your mind hears.

ARTICULATIONS:
HOW TO BETTER EXPRESS YOURSELF

One of the special features of jazz music is the articulation that the various players use in expressing themselves through their music. Some players enjoy using the standard swing style articulation very common to Swing and Bebop eras. Others use little articulation, relying on legato or slurred phrases. Some use staccato in their playing to add interest or emphasize certain notes or phases. Most players use a variety of shadings and expressiveness in the way they articulate their phrases. This along with **sound** forms the better part of the musician's personality. The use of staccato is okay for advanced players, but beginners need to learn the more common jazz articulations first. Save the staccato for marching band.

When I was young and just learning about jazz, I instinctly knew that notes played without proper articulation would fall on deaf "jazz ears." So, I listened carefully to people like Duke Ellington, Count Basie, Ted Nash, Charlie Parker, The Metronome All-Stars, Oscar Pettiford, Stan Kenton, Stan Getz, Dizzy Gillespie and many others. I learned how they phrased their notes. I copied their articulation because I wanted to sound like them. I ended up sounding like myself but using typical jazz articulation and phrasing. Incidentally, my main instrument is alto sax but I also play piano and bass.

Most all players eventually arrive at a style of articulation that is suitable for expressing themselves and their personalities. Young players often struggle with getting the various muscles to respond at the precise time the fingers touch the keys, be it saxophone, trumpet, piano, guitar, or whatever. **Think of articulation as proper enunciation.** No one enjoys listening to speakers or musicians who cannot properly, or effectively, get their message across because their mind is not coordinated with their voice, lips, fingers, breath, etc.

Some players seem to have a natural ability to articulate in the jazz idiom. These players usually have listened to records and have etched into their minds the common, most-used styles of articulation of the most prominent jazz musicians. In incorporating these past styles of articulation into their own concept of playing music, they often will borrow a little here, a little there, add some of their own, and in the end be able to play out of "several bags", as it were.

After note choice, articulation is THE most important element in playing jazz. Dont' overlook it. Don't make the mistake of saying to yourself, "well, I play right notes and don't get lost. Why work on articulation? " Without good articulation you have no jazz voice. Strong statement but true. Just listen, and HEAR the difference.

One of the major stumbling blocks that needs to be turned into stepping stones is the use of too much tonguing; "tat tat tat tat" or "tut tut tut tut". Note: For keyboard, bass, guitar, and others, tonguing in this article can mean Attack or Emphasize. When you play several tongued notes in a row (one right after the other) the effect is a choppy feel. **The music of the past forty to fifty years has been leaning toward a more relaxed, legato, smooth sound and flow.**

When I hear players play phrases with the "tat tat" or "tut tut" articulation, I immediately feel they have not had a chance (or have not taken the time) to hear jazz music as it has been played over the past fifty years by the major jazz players. They should be tonguing legato style - "tah" or "tu." Jazz is still basically an aural art form and the chances for you to be a jazz player **without** listening to the music that has come before you are <u>very</u> slim. With all the recordings on the market today, there is no excuse to not be aware of the various schools of articulation and the main exponents.

When a note is tongued it naturally emphasizes that note. It makes it stand out from the notes preceding it and the notes following it. By practicing the following exercises, listening to jazz musicians on record and in live performances who play the same instrument as you do, experimenting with articulation in general and keeping an open mind, you can improve your playing and in the process, be happier with the music you are playing. Good articulation definitely improves communication between performer and listener!

Play all of these exercises with a metronome. Begin slowly and gradually increase the tempo, but don't increase the tempo too rapidly. ***Make sure you are listening to yourself*** as you play.

After you get the feel of the exercises in G major, (you may use a different scale if it makes you more comfortable) try improvising or just practicing with Track 1. Then, you can use these articulation exercises with any of the recorded tracks. Apply the articulations to any of the 20 exercises in this book, especially the quarter and eighth-note exercises.

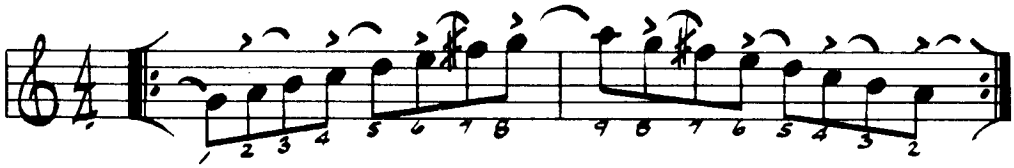
The articulation has to become ***automatic*** before it will begin to sound *natural.* Don't rush or force the exercises. Eventually, make up your own exercises and move the accented notes around in the scale. Gradually broaden the scale to include two octaves and then move on to include your instrument's entire range! Begin with a fairly heavy accent, then medium, then light. Those who haven't done this before need to hear what an accent sounds like; and by playing heavy at first, the idea seems to come in focus quicker. **Again, listening carefully to recordings can be your best teacher.**

You want to get to the point where you can instantly accent (heavy, medium, light, staccato, legato, breath, throat, stab, jab, etc.) any note or group of notes anytime you choose without disrupting the FLOW and FEEL of your melodic lines.

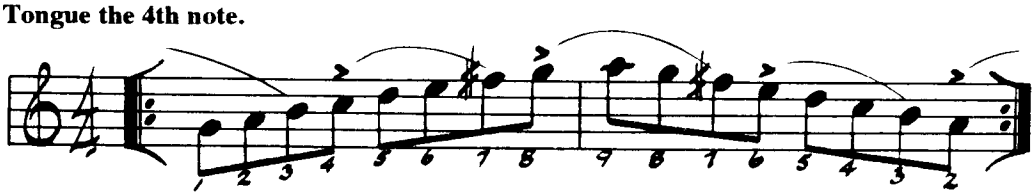
MOST IMPORTANT: Don't get stuck practicing only one major scale or the chromatic scale. Use (practice) these articulation exercises over ALL scales and chords in ALL keys. Remember, we improvise in all keys, not just the easy ones. Don't we?

These exercises were passed down via Freddie Hubbard from Sonny Rollins, a master of **articulation and time.**

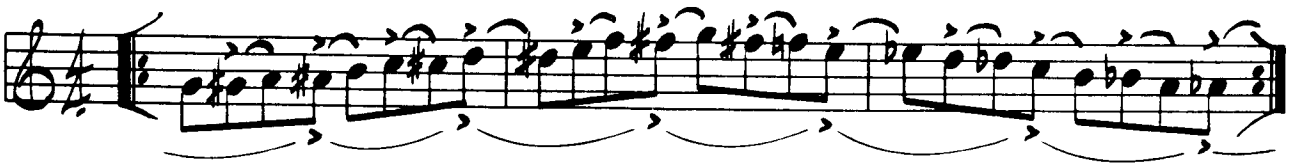
Tongue every other note on the up-beats.



Tongue the 4th note.

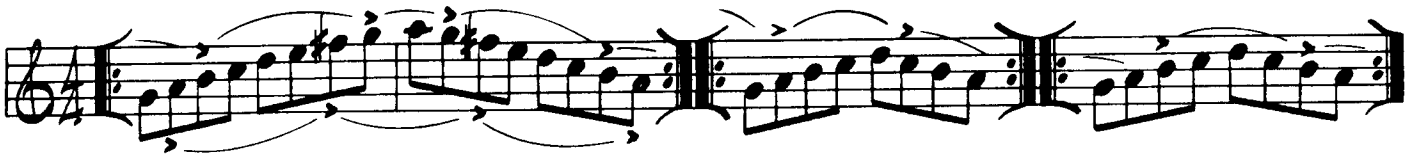


Chromatic - tongue every other note on the up-beats.

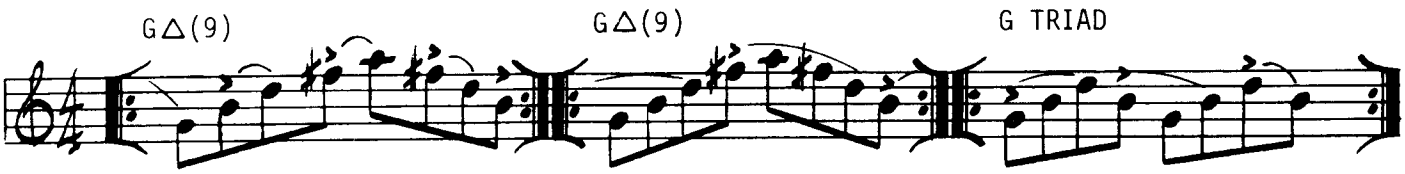


Random tonguing

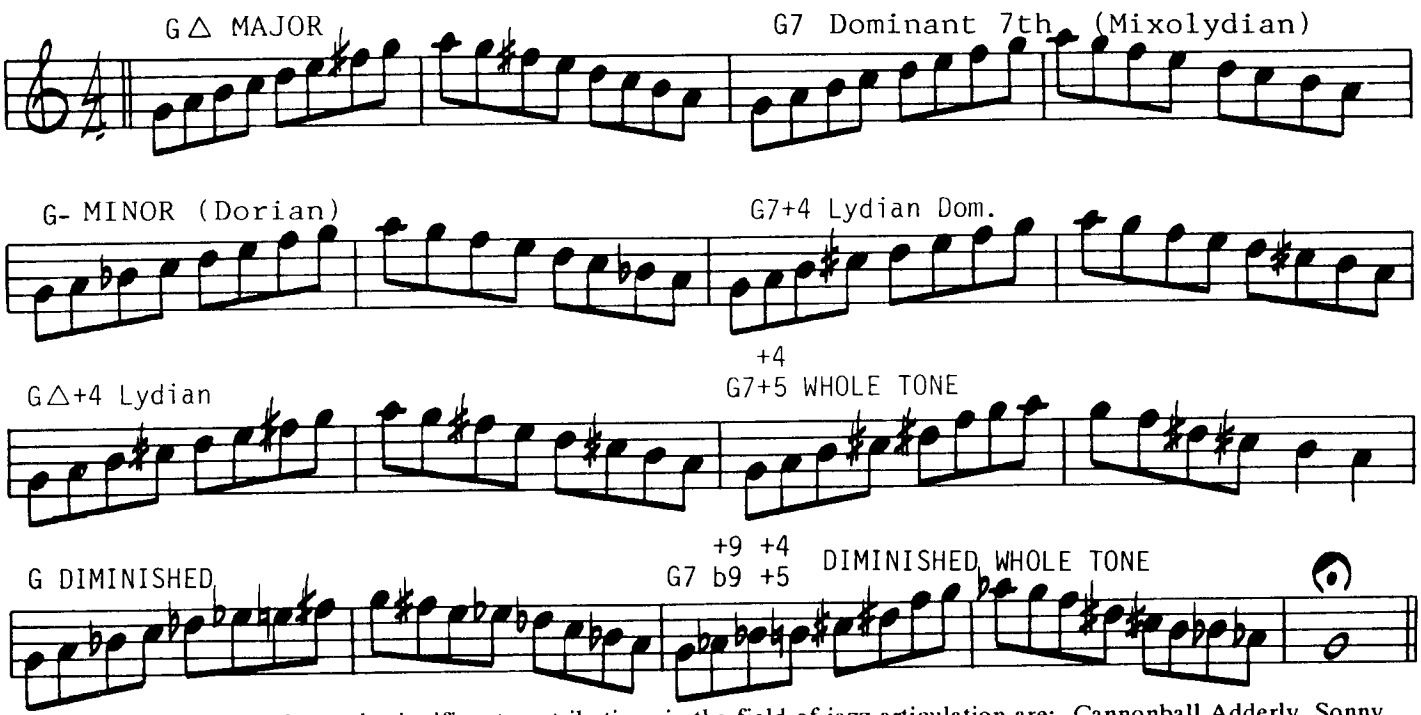
Random tonguing



Chordal exercises



A good order for practicing would look like this: major, dom.7th, minor (dorian), lydian dom, lydian, whole tone, diminished, dim. whole tone. Practice going from one scale right into the next like this: **(Use any of the suggested articulations for the exercise below, or change articulations every two bars.)**



Several players who made significant contributions in the field of jazz articulation are: Cannonball Adderly, Sonny Rollins, Phil Woods, Joe Henderson, Freddie Hubbard, Clifford Brown, Miles Davis, John Coltrane, Dave Liebman, Wes Montgomery, Herbie Hancock, Lee Morgan, Ron Carter, Art Farmer, Lee Konitz, Charlie Parker, Clark Terry, J.J. Johnson, Slide Hampton, Woody Shaw, Kenny Dorham, McCoy Tyner, Ornette Coleman, and Horace Silver. The list goes on and on, but when I think of these players (and others I haven't mentioned), one outstanding feature is their **articulation** and how it relates to the jazz tradition.

Try to get the sound, Sound, SOUND, **SOUND** in your ear!!! You'll learn more about articulation from listening to music than from reading about it or even verbalizing. *The opening of your ears is one of the key ingredients in becoming a jazz musician. To HEAR is to be able to play. To HEAR is freedom.*

NOMENCLATURE

+ or # = raise 1/2 step **– or b = lower 1/2 step** **H = Half step** **W = Whole step**

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (–) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C–). Ø means half-diminished (CØ). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE		ABBREVIATED CHORD/SCALE SYMBOL	
* MAJOR (Ionian)(WWHWWWH)	C D E F G A B C	**C CΔ**	Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major	C D E F G A Bb C	**C7**	C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major	C D Eb F G A Bb C	**C–**	C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major	C D E F# G A B C	**CΔ+4**	Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major	C Db Eb F Gb Ab Bb C	**CØ**	Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor	C D Eb F Gb Ab Bb C	**CØ#2**	CØ+2, CØ9
DIMINISHED (WHWHWHWH)	C D Eb F Gb Ab A B C	**C°**	Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor	C D E F# G A Bb C	**C7+4**	C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWW)	C D E F# G# Bb C	**C7+**	+4 C7aug, C7+5, C7+5
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW)	C Db Eb E F# G A Bb C	**C7b9**	+9 +9 C7b9+4, C13b9+11
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor	C Db Eb E F# G# Bb C	**C7+9**	+9+5 +9b13 C7alt, C7b9+4, C7b9+11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWWHWH) 3rd mode of Melodic minor	C D E F# G# A B C	**+5 CΔ+4**	CΔ+5
MELODIC MINOR (ascending only) (WHWWWWH)	C D Eb F G A B C	**C–Δ**	Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH–3H)	C D Eb F G Ab B C	**C–Δ**	CmiΔ, C–Δ(Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW)	C D F G A Bb C C D E F G A Bb C	**G– C**	G–7, C7sus4, C7sus, C4, C11 C
* BLUES SCALE (use at player's discretion) (–3WHH–3W) (1,b3,4,#4,5,b7,1)	C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) used mostly with dominant and minor chords	

* These are the most common chord/scales in Western music.

I believe in a reduced Chord/Scale notation that allows our creative side, our natural side,(right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel improvisors need as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. I believe in a reduced chord symbol notation system. That is why I prefer **C, C7, C–, CØ, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale he prefers beside the chord symbol, such as Eb–Δ (melodic minor), F– (phrygian), F–(phry),or GΔ(maj. pentatonic).

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C–, CΔ+4, etc.) represents a series of tones which the improvisor can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus – Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in **David Liebman's** ***Scale Syllabus Solos.***

This **Scale Syllabus** is intended to give the improvisor a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading. See next page...

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Players are urged to start with the scales at the top and with practice and experimentation gradually work their way down the list to the more dissonant or tension producing scales. You should work with a new scale sound **on your instrument** until your ears and fingers become comfortable with **all** the tones in the scale. Also try **singing** the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. Improvisors' ability to control the amount and frequency of tension and release will in large measure determine whether they are successful in communicating to the listener. **Remember** – you, the player are also a listener!

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

Pages 60 & 61 contain the most used scales written in ***all keys***. Page 40 has the blues scales.

If you are writing chord symbols for keyboard or guitar you will have to be more explicit in your notation. You may want a certain note of the scale to be voiced in the melody and my Scale Syllabus doesn't tell you things like that.

For additional information on scale substitution, I recommend *Scales for Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jazz Aids**, P.O.Box 1244, New Albany, In. 47151-1244 U.S.A. or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 – Major & Minor; Vol. 21 – Gettin' It Together; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys** and **Vol. 47 – "Rhythm" In All Keys.**

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or – = lower H; Ø = Half-diminished; –3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C (FIVE BASIC CATEGORIES)	Major	W W H W W W H	C D E F G A B C	C E G B D
C7	Dominant 7th (Mixolydian)	W W H W W H W	C D E F G A Bb C	C E G Bb D
C–	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)

1.MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CΔ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W –3 W –3	C D E G A C	C E G B
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop (Major)	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H –3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	–3 H –3 H –3 H	C D# E G Ab B C	C E G B D
C	6th Mode of Harmonic Minor	–3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G B D

2.DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W –3 W –3	C D E G A C	C E G Bb D
C7	Bebop (Dominant)	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H –3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G Bb D (D#)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4 (MAY BE WRITTEN G–/C)	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C	C F G Bb D
C7 sus 4	Major Pentatonic built on b7	W W –3 W –3	Bb C D F G Bb	C F G Bb D
C7 sus 4	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C F G Bb D

3.MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C– or C–7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
C– or C–7	Pentatonic(Minor Pentatonic)	–3 W W –3 W	C Eb F G Bb C	C Eb G Bb D
C– or C–7	Bebop (Minor)	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D
C–Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D
C– or C–6 or C–Δ	Bebop Minor No. 2	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C– or C–7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C Eb G Bb D
C–Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H –3 H	C D Eb F G Ab B C	C Eb G B D
C– or C–7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D
C– or C–b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C– or C–b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D

4.HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ#2 (CØ9)	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb

5.DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II–V7–I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

*– In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

THE DOMINANT 7th TREE of SCALE CHOICES

The two most important notes in any scale are the 3rd and 7th. They tell the listener what the **quality** is and indicate the harmonic motion. The 3rd tells us if it's major or minor. The **7th** tells whether the sound is stable (doesn't want to move to another chord) or if it wants to move on to a chord of resolution. Dominants typically want to resolve to a chord up a perfect 4th (C7 wants to resolve to F, F-, F7 etc.). The root or tonic is taken for granted. If it wasn't there we wouldn't be able to identify the sound.

Any of these scales (qualities/sounds/sonorities) may be played when a dominant 7th chord/scale RESOLVES to a chord/scale whose ROOT lies a perfect 4th (5 half-steps) above the root of the dominant 7th chord.

EXAMPLE: || C7 | C7 | F | F | Ab7 | Ab7 | Db- | Db- ||
Embellish these measures: C7 and Ab7

The altered tones are in **bold type.** Those tones usually resolve by *half-step* to a scale or chord tone. This amounts to **tension then release**. It's a natural occurence in music. The 3rds's and 7th's are underlined.

Scales

1. **DOM.7th** = C7 = C D E F G A Bb C — This is the basic dominant 7th sound. Be careful how you treat the 4th tone. Use it as a passing tone.

2. **BEBOP** = C7 = C D E F G A Bb **B** C — Play B natural as a passing tone. It should always appear on an upbeat, never on the downbeat.

3. **LYDIAN DOM.** = C7#4 = C D E **F#** G A Bb C — The #4 was/is a favorite note. It used to be called a b5.

4. **WHOLE-TONE** = C7+ = C D E **F# G#** Bb C — This scale only has 6 tones. It is a symetrical scale used often in cartoon music and by DeBussy and Ravel.

5. **DIMINISHED** = C7b9 = C **Db Eb** E **F#** G A Bb C — This scale has 8 different tones.It is symetrical and is also used in cartoon music. Michael Brecker is a master of this scale sound.

6. **DIM. WHOLE-TONE** = C7+9 = C **Db Eb** E **F# G#** Bb C — This scale has four altered tones which help create tension.

7. **SPANISH or JEWISH SCALE** = C7 (b9) = C **Db** E F G **Ab** Bb C — This scale is used often when playing in a minor key. It's the same as F harmonic minor.

8. **CHROMATIC SCALE** = C7 = C **Db** D **Eb** E F **F#** G **G#** A Bb **B** C
(the Musical Alphabet)

Experiment with these scales over the **Cycle of Dominant 7th Chords** track on the recording. The proper use of these various scales is part of what makes jazz so appealing. Endless variety in the hands of a master makes beautiful music. Don't be afraid to try these sounds. It may take some time for your ears to become accustomed to the sound **and** the fingerings. *Patterns for Jazz* lists jazz phrases based on many of the scales above.

THE MUSIC STUDENT'S PLEA

1. Show me how to FINGER MY INSTRUMENT

2. Show me how to get a beautiful SOUND

3. Show me how to READ music

4. Show me how to PLAY IN TUNE

5. Show me how to HEAR music and how to DISCERN

6. Show me how to PRACTICE

7. Show me how to LISTEN and how to APPRECIATE music

8. Show me how to PLAY WITH OTHERS

9. Show me THEORY, HARMONY and COMPOSITION

10. Show me how to use my **IMAGINATION** and how to develop my **CREATIVITY**

But most of all, don't forget to show me how to

MAKE MY OWN MUSIC.

Music will then be a part of me.

It's time music education and educators in general realized the need to add imagination and creativity to music programs. This is true for public school music education as well as private music teaching. **The time's up! We've short-changed the music student long enough.**

TUNE LEARNING

1. **Listen to the song on record - over and over.**

2. **Memorize** the ***melody*** in your mind. Be able to **sing** it.

3. **Listen** carefully to the bass line and the harmony in general. Get an overall sense of how the song is put together.

4. Try playing the ***melody*** from **memory,** slowly at first.

5. Then, **play** the **melody along with the recording**. Copy inflections, articulations, slurs, phrasing, dynamics, etc.

6. **Learn** the **scales and chords** in the order as they appear in the song. Make sure you've got the right changes (chord progression). Get them from a reliable source such as the play-a-long books.

7. **Improvise** over the harmony, keeping in mind the original melody as a frame of reference.

8. **Emphasize the 3rd's and 7th's** of scales in your soloing.

9. **Memorize both melody and chord/scales** if you haven't already. Know where the chord tones are ON YOUR INSTRUMENT.

10. **Improvise your original melodies** based on what your mind HEARS. Let your **mind** guide your choices of notes, phrasing, rhythms, articulation, etc.

11. **Listen** constantly to the original recording of the song to further stir your imagination. Incorporate ideas off the recording into your solos.

12. Learn the **lyrics** if the song has any. Mentally sing the lyrics while playing the melody.

13. Fall in love with the melodies to songs. Play them like YOU wrote them.

"I've always tried to recreate melodies even better than the composers who wrote them. I've always tried to come up with something that never even occurred to them. This is the challenge: not to rearrange the intentions of the composers but to stay within the parameters of what the composers have in mind and be creative and imaginative and meaningful."

tenor saxophonist Joe Henderson

SONG LIST for BEGINNERS

Here are songs which everyone should eventually know. They are good jam session songs. I am listing the key they are most often played in and the play-a-long volume number, where you can find them. **Most of the beginning songs are on the *Volume 54 "Maiden Voyage"* play-a-long book/recording set. It's excellent for learning jam session tunes.**

Beginning Songs:

Blues in Bb & F (1, 2, 21, 35, 42, 50, 53, 54)
Footprints, C- (33, 54)
Satin Doll, C (12, 54)
Doxy, Bb (8, 54)
Autumn Leaves, G- (20, 44, 54)
Impressions or So What, D- (27, 50, 54)
Summertime, D- (25, 54)
Blue Bossa, C- (38, 54)
Song For My Father, F- (17, 54)
Maiden Voyage, A- (11, 54)
Silvers Serenade, E- (17)
Cantaloupe Island, F- (11,54)
Sugar, C- (5,) (called Groovitis)
Watermelon Man, F (11, 54)

Intermediate Songs: troublesome spots = [ ]

Four, Eb (7) [F#- B7]
Perdido, Bb [bridge]
All Blues, G (50) [D7+9,Eb7+9,D7+9]
Groovin High, Eb (43) [A- D7]
Yardbird Suite, C (6) [bridge]
Softly As In A Morning Sunrise, C- (40) [bridge]
Green Dolphin Street, Eb (34)
Misty, Eb (41, 49) [A- D7/ C- F7 in bridge]
Just Friends, F (20, 34) [Ao or Ab-]

Advanced Songs:

Stella by Starlight, Bb or G (15, 22) [entire tune]
Star Eyes, Eb (34) [bars 4, 5, & 6]
Invitation, C- (34) [entire tune]
Have You Met Miss Jones?, F (25) [bridge]
I Got Rhythm, Bb & F [7, 8, 16, 47, 51]
Giant Steps, Eb (28) [entire tune]
Joy Spring, F (16, 53) [2nd & 3rd 8 bars]
All The Things You Are, Ab (43) [entire tune]
Most ballads
Wayne Shorter tunes, Horace Silver tunes, John Coltrane tunes, Benny Golson tunes and thousands of other songs

Memorize the melody
Memorize the chord progression
Memorize the various scales/chords

Be discriminate in your listening. Remember, you're training your MIND!
Choose your music like you would your friends.

Think of how many friends voices you can recognize over the telephone after they say only one word. The **qualities** of scales (major, minor, dom.7th, dim.,etc.) will become just as familiar and easy to recognize with practice.

ESSENTIAL DISCOGRAPHY

Listening is one of the most important elements of learning and playing jazz. Throughout the history of music, the **EAR** represents your best teacher and learning device. The following list represents a small but important sample of the great recorded jazz history. Alhough I am only listing the LP record numbers, many of these are available on CD and cassette. An * means outstanding. Most of these, and many, many more, can be obtained in various formats by writing:

"Double-Time" Jazz, P.O. Box 1244, New Albany, IN 47150, U.S.A.

Alto	Cannonball Adderley	*	Something Else w/Miles Davis	BST 81595
		*	Takes Charge w/W. Kelly, P. Chambers, J. Cobb	Landmark 1306
			At The Lighthouse w/Nat Adderley, Sam Jones, V. Feldman, L. Hayes	Landmark 1305
Trumpet	Chet Baker		The Touch Of Your Lips w/Doug Raney, N.H.O. Pederson	Steeplechase 1122
Drums	Art Blakey	*	Jazz Messengers w/D. Byrd, H. Mobley, H. Silver, D. Watkins	Columbia PC 37021
		*	Night At Birdland w/C.Brown, LouDonaldson, H.Silver, C. Russell (Vol. 2)	Blue Note 81522
Trumpet	Clifford Brown		Clifford Brown With Strings	Emarcy 1011
		*	Study In Brown w/Harold Land, Max Roach	Emarcy 1008
		*	Brown & Roach Inc. w/Sonny Rollins, Max Roach	Emarcy 1010
			Brownie Eyes	Blue Note LA267-G
Bass	Ray Brown		Bam, Bam, Bam w/Gene Harris, Jeff Hamilton	Concord 375
			Don't Forget The Blues w/Al Grey, Gene Harris, Grady Tate, Ron Eschete	Concord 293
Alto	Ornett Coleman		Town Hall Concert w/Izenzohn, Moffett and strings	ESP 1006
		*	Something Else! w/Don Cherry, Walter Norris	OJC 163
			This Is Our Music w/Cherry, Haden, Blackwell	Atl. 1353
Tenor	John Coltrane		Live At Birdland w/M. Tyner, J. Garrison, Elvin Jones	MCA 29015
			Impressions w/M. Tyner, J. Garrison, Elvin Jones	MCA 5887
			A Love Supreme w/same as above	MCA 29017
		*	Crescent w/same as above	MCA 5889
		*	Blue Train w/C. Fuller, Lee Morgan, Philly Joe Jones	Blue Note 81577
		*	Giant Steps w/Tommy Flanagan, P. Chambers, A. Taylor	Atlantic 1311
			More Lasting Than Bronze (2 records)	Prestige 24014
Trumpet	Miles Davis		Jazz At The Plaza w/Coltrane, Adderley, Bill Evans	Columbia 32470
		*	My Funny Valentine w/G. Coleman, R. Carter, H. Hancock	Columbia 9106
		*	Milestones w/Coltrane, Adderley, Paul Chambers	Columbia 40837
			Seven Steps To Heaven w/Hancock, Carter, T. Williams	Columbia CS8851
		*	Miles Davis (excellent 2-record set from 1956–57)	Prestige 24001
			Nefertiti w/W. Shorter, R. Carter, T. Williams, H. Hancock	Columbia CS9594
		*	Kind of Blue w/Coltrane, Adderley, W. Kelly, P. Chambers	Columbia 40579
Piano	Chick Corea	*	Light As A Feather w/Joe Farrell, Stan Clarke, Airto	Polydor 5525
		*	Now He Sings, Now He Sobs w/Roy Haynes, M. Vitous	BI 90055
Piano	Herbie Hancock		The Best of Herbie Hancock (2 records)	BI 91142
		*	Maiden Voyage w/F. Hubbard, R. Carter, T. Williams	Blue Note 84195
			Empyrean Isles w/Freddie Hubbard, R. Carter, T. Williams	Blue Note 84175
			The Prisoner w/Joe Henderson, Johnny Coles	Blue Note 84321
Trumpet	Freddie Hubbard		Hub of Hubbard w/E. Daniels, R. Hanna	MPS 15 267
			Sky Dive	CTI 6018
			Keep Your Soul Together	CTI 6036
		*	Ready For Freddie w/W. Shorter, Elvin Jones, M. Tyner	Blue Note 84085
Tenor	Joe Henderson	*	Live In Japan (this is a must for Joe Henderson fans!)	Milestone 9047
			Power To The People w/H. Hancock, R. Carter, J. DeJohnette	Milestone 9024
			Inner Urge w/Elvin Jones, M. Tyner, B. Cranshaw	Blue Note 84189
Vibes	Milt Jackson		Bags Meets Wes! w/Wes Montgomery, W. Kelly, S. Jones, Philly Joe Jones	OJC 234
Trombone	J.J. Johnson	*	The Eminent J.J. Vol. 1 & 2 w/C. Brown, H. Mobley	Blue Note 81505 & 81506
			The Trombone Master w/T. Flanagan, P. Chambers, M. Roach	Columbia CJ44443
Drums	Elvin Jones		Live At The Lighthouse w/Liebman & Grossman	Blue Note LA015-G2
			Live At Village Vanguard	Enja 2036
Trumpet	Wynton Marsalis		Standard Time w/M. Roberts, Bob Hurst, Jeff Watts	Columbia FC 40461
Alto	Roscoe Mitchell		Congliptious (excellent free jazz)	Nessa - 2
Piano	Thelonius Monk	*	Monk & Trane	Milestone 47011
Guitar	Wes Montgomery	*	Trio w/Melvin Rhyne, Paul Parker	OJC 034
		*	Full House w/Johnny Griffin, W. Kelly, P. Chambers	OJC 106
		*	The Small Group Recordings–Live w/W. Kelly, P. Chambers	Verve 833-555-1
Trumpet	Lee Morgan	*	Cornbread w/H. Hancock, J. McLean, H. Mobley	Blue Note 84222
Tenor	Oliver Nelson	*	Blues & The Abstract Truth	MCA 5659
Alto	Charlie Parker	*	Jazz At Massey Hall w/M. Roach, B. Powell, Dizzy Gillespie	Prestige 24024
			The Verve Years–Four Small Groups	Verve 827-154-1
		*	Now's The Time (outstanding playing!)	Verve 8005
		*	The Savoy Recordings (30 songs)	Savoy 2201
Tenor	Sonny Rollins		The Bridge w/Jim Hall, B. Cranshaw	RCA2527
		*	Newk's Time w/W. Kelly, D. Watkins, Philly Joe Jones	Blue Note 84001
			Now's The Time w/Ron Carter, Herbie Hancock	QJ 25241
		*	Saxophone Collosous & More w/C. Brown, M. Roach (excellent)	Prestige 24050
			Sonny Rollins w/John Coltrane (2 LPs – excellent)	Prestige 24004
Tenor	Wayne Shorter		Speak No Evil w/Freddie Hubbard, H. Hancock, E. Jones	Blue Note 84194
Piano	Horace Silver	*	Song For My Father w/Carmel Jones, Joe Henderson	Blue Note 84185
			The Cape Verdean Blues w/J.J. Johnson, W. Shaw, J. Henderson	Blue Note 84220
		*	Blowin' The Blues Away w/B. Mitchell, Jr. Cook	Blue Note 84017
Alto	Sonny Stitt	*	The Stitt/Rollins Session w/Dizzy Gillespie	Verve 833-558-1
Alto/Tenor	Sonny Stitt		Constellation w/Barry Harris, Sam Jones, Ray Brooks	Muse 5323
Piano	McCoy Tyner	*	The Real McCoy w/Joe Henderson, R. Carter, E. Jones	Blue Note 84264
			Enlightenment (award-winning 2-record set)	Milestone 55001
			Reevaluation: The Impulse Years (2-record set)	MCA 204156
			The Early Trios (excellent 2-record set)	MCA 204157
Alto	Phil Woods		Bouquet w/Tom Harrell, Hal Galper, S. Gilmore, B. Goodwin	Concord 377
Organ	Larry Young	*	Unity w/Woody Shaw, E. Jones, Joe Henderson	Blue Note 84221

Answers can be found in LISTENING. Recordings contain ALL the answers.

STANDARD JAZZ TUNES LIST

These songs are the *"cream of the crop"* and you will be expected to know many of these for jam sessions as well as casual music jobs. Many of these are in the Aebersold Play-A-Long books. The remainder can be found in various Fake Books.

JAZZ STANDARDS
All The Things You Are
End Of A Love Affair
Getting Sentimental Over You
Green Dolphin Street
How High The Moon
I'll Remember April
I Love You
I Remember You
In A Mellow Tone
Invitation
It's You or No One
Just Friends
My Romance
Never Be Another You
Out Of Nowhere
Satin Doll
Star Eyes
Stella By Starlight
Take the "A" Train
What's New
What Is This Thing Called Love
Wine and Roses
You Stepped Out Of A Dream

BALLADS
Blue in Green
Body and Soul
But Beautiful
Coral
Crystal Silence
Fall
Here's That Rainy Day
I Can't Get Started
I Got It Bad
I Remember Clifford
In A Sentimental Mood
Infant Eyes
It Could Happen To You
Lament Fall
Lover Man
Lush Life
Misty
My Foolish Heart
My Funny Valentine
Naima
Peace
Prelude To A Kiss
Round Midnight
Search for Peace
Sophisticated Lady
Summertime
When I Fall In Love
When Sunny Gets Blue
Yesterdays (old)

BLUES LINES
Au Privave
Bags' Groove
Barbados
Bass Blues
Bessie's Blues
Billie's Bounce
Blue Monk
Blue Seven
Blue Train
Blues by Five
Blues for Alice
Cousin Mary
Dr. Jackel
Equinox
Freddie the Freeloader
Isotope
Israel
Mr. P.C.
Now's the Time
Some Other Blues
Sonnymoon for Two
Straight, No Chaser
Traneing In
Vierd Blues
Walkin'

BOSSA NOVAS
500 Miles High
Blue Bossa
Carnival
Ceora
Coral Keys
Desafinado
Girl from Ipanema
How Insensitive
Meditation
O Grande Amor
Once I Loved
Pensativa
Quiet Nights of Quiet Stars
Recordame
Shadow of Your Smile
Song for My Father
Triste
Watch What Happens
Wave

JAZZ ORIGINALS
Con Alma
Dolphin Dance
E.S.P.
Falling Grace
Forest Flower
Fortune Smiles
Freedom Jazz Dance
Molten Glass
Nefertiti
Seven Steps to Heaven
Shades of Light

BEBOP TUNES (II-V-I oriented)
Afternoon in Paris
Airegin
Along Came Betty
Anthropology
Cherokee
Confirmation
Countdown
Daahoud
Donna Lee
Doxy
Four
Giant Steps
Grand Central
Groovin' High
Half Nelson
Have You Met Miss Jones
Jeanine
Jordu
Joy Spring
Killer Joe
Lazy Bird
Moment's Notice
Nardis
Nica's Dream
Night In Tunisia
Oleo
Ornithology
Scrapple From The Apple
Softly, As In A Morning Sunrise
Solar
Stablemates
Tune-Up
Well, You Needn't
Whisper Not
Woody'n You
Yardbird Suite

SAMBAS
Captain Marvel
One Note Samba
Spain
St. Thomas

MODAL TUNES
All Blues
Atlantis
Cantelope Island
Genesis
Hummin'
Impressions
Joshua
Las Vegas Tango
Little Sunflower
Maiden Voyage
Milestones (new)
Nutville
So What
Straight Life
Witch Hunt

WALTZES (3/4)
A Child Is Born
Alice In Wonderland
All Blues
Beautiful Love
Black Narcissus
Blue Daniel
Bluesette
Elsa
Floating
Fly Me tot he Moon
Footprints
La Fiesta
My Favorite Things
Someday My Prince Will Come
Tenderly
Up Jumped Spring
Valse Hor
Very Early
Waltz for Debbie
West Coast Blues
What Was
Windows
Windows

TREBLE CLEF

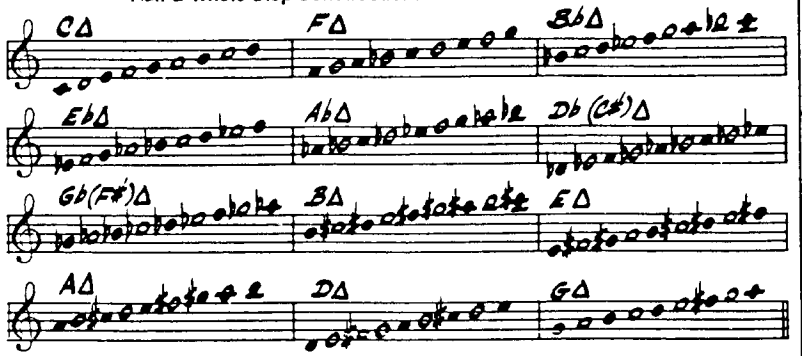
Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

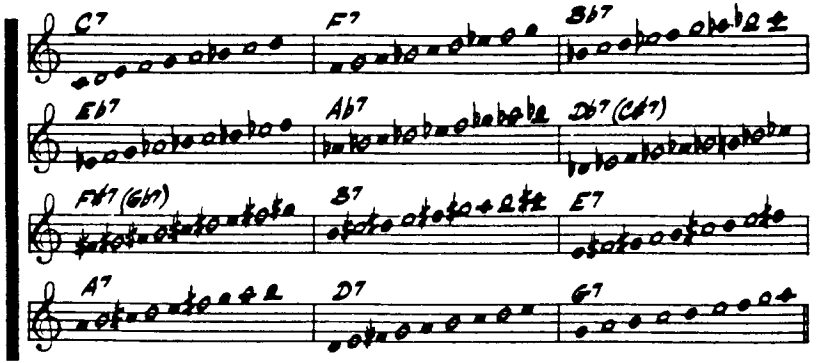
Δ



The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

7



The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WHWWWHW

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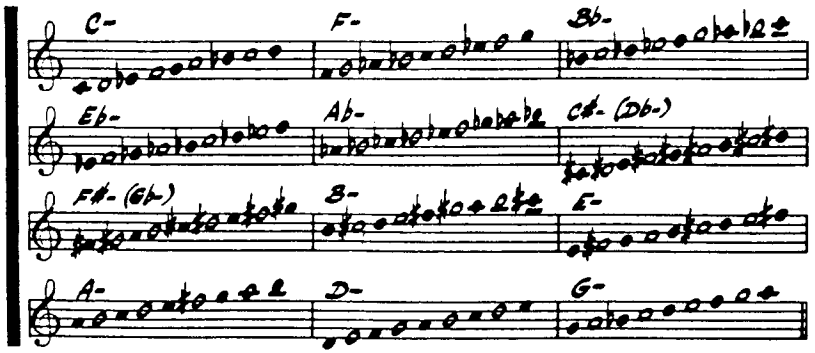
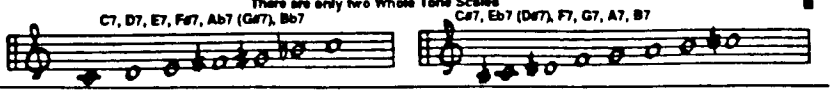


Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWW

There are only two Whole Tone Scales

+

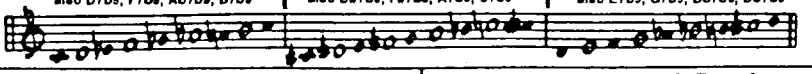


Diminished Scales

Half & Whole Step Construction: WHWHWHWH

There are only three Diminished Scales

O



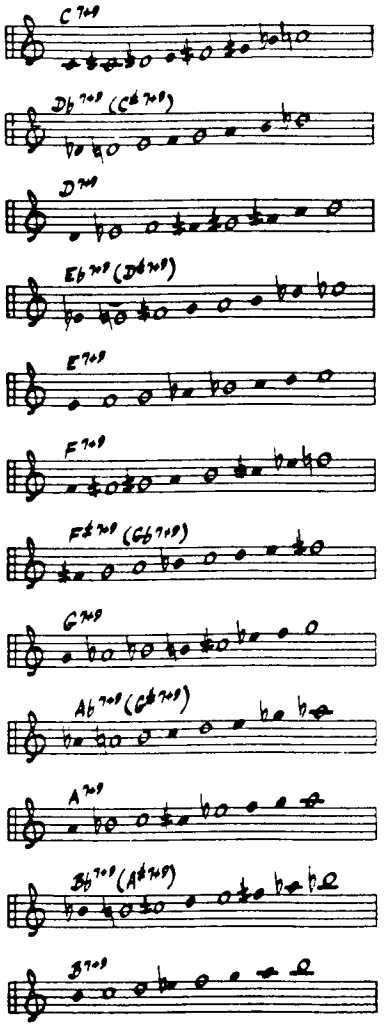
Dim. Whole Tone Scales

+9

Half & Whole Step Construction: HWHWWWW

Also called "Altered" or "Super Locrian".

Contains b9, #9, #4, #5, in addition to the root, 3rd & b7th

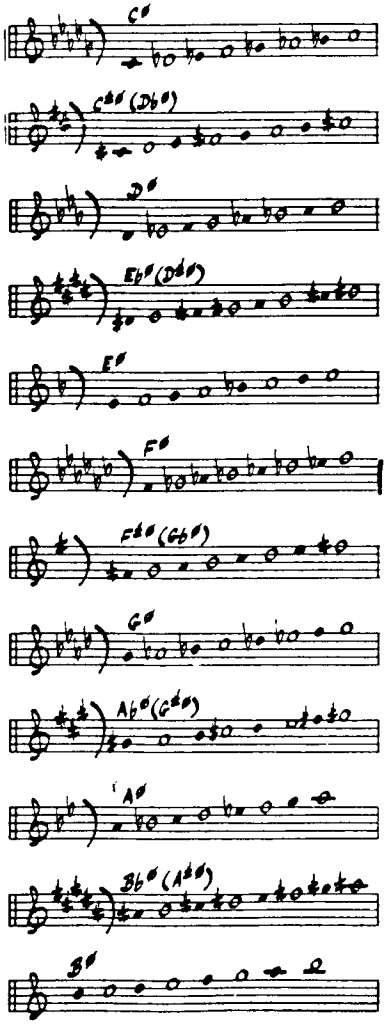


Half-Diminished Scales

Ø

Half & Whole Step Construction: HWWHWWW

called (minor 7,b5) or Locrian. Raise second tone a half-step to form the Half-Dim. #2 Scale



TREBLE CLEF SCALES

Your voice has been with you much longer than your instrument. Use it to sing with then transfer the music to your instrument.

BASS CLEF

Major, Dominant 7th, and Minor Scales

The scales are written in all 12 keys from the root (first note of any scale) to the 9th of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th

The 12 Major (Ionian) Scales To The 9th

Half & Whole Step Construction: WWHWWWH

Δ

C Δ, F Δ, Bb Δ, Eb Δ, Ab Δ, Db Δ, Gb (F#) Δ, B Δ, E Δ, A Δ, D Δ, G Δ

The 12 Dominant 7th (Mixolydian) Scales To The 9th

Half & Whole Step Construction: WWHWWHW

7

C7, F7, Bb7, Eb7, Ab7, Db7 (C#7), F#7 (Gb7), B7, E7, A7, D7, G7

The 12 Minor (Dorian) Scales To The 9th

Half & Whole Step Construction: WHWWWHW

–

C-, F-, Bb-, Eb-, Ab-, Db- (C#-), Gb- (F#-), B-, E-, A-, D-, G-

Whole Tone Scales (Augmented)

Half & Whole Step Construction: WWWWWW

+

There are only two Whole Tone Scales

C7, D7, E7, F#7, Ab7 (G#7), Bb7

C#7, Eb7 (D#7), F7, G7, A7, B7

Diminished Scales

Half & Whole Step Construction: WHWHWHWH

O

There are only three Diminished Scales

This Diminished scale fits these chord symbols: C°7, Eb°7, Gb°7, A°7 also D7b9, F7b9, Ab7b9, B7b9

This Diminished scale fits these chord symbols: C#°7, E°7, G°7, Bb°7 also D#7b9, F#7b9, A7b9, C7b9

This Diminished scale fits these chord symbols: D°7, F°7, Ab°7, B°7 also E7b9, G7b9, Bb7b9, Db7b9

Dim. Whole Tone Scales

+9

Half & Whole Step Construction: HWHWWWW

Also called "Altered" or "Super Locrian".

Contains b9, #9, #4, #5, in addition to the root, 3rd & b7th

C7+9, Db7+9 (C#7+9), D7+9, Eb7+9 (D#7+9), E7+9, F7+9, F#7+9 (Gb7+9), G7+9, Ab7+9 (G#7+9), A7+9, Bb7+9 (A#7+9), B7+9

Half-Diminished Scales

Ø

Half & Whole Step Construction: HWWHWWW

called (minor 7,b5) or Locrian. Raise second tone a half-step to form the Half-Dim. #2 Scale

C Ø, C#Ø (Db Ø), D Ø, Eb Ø (D#Ø), E Ø, F Ø, F#Ø (Gb Ø), G Ø, Ab Ø (G#Ø), A Ø, Bb Ø (A#Ø), B Ø

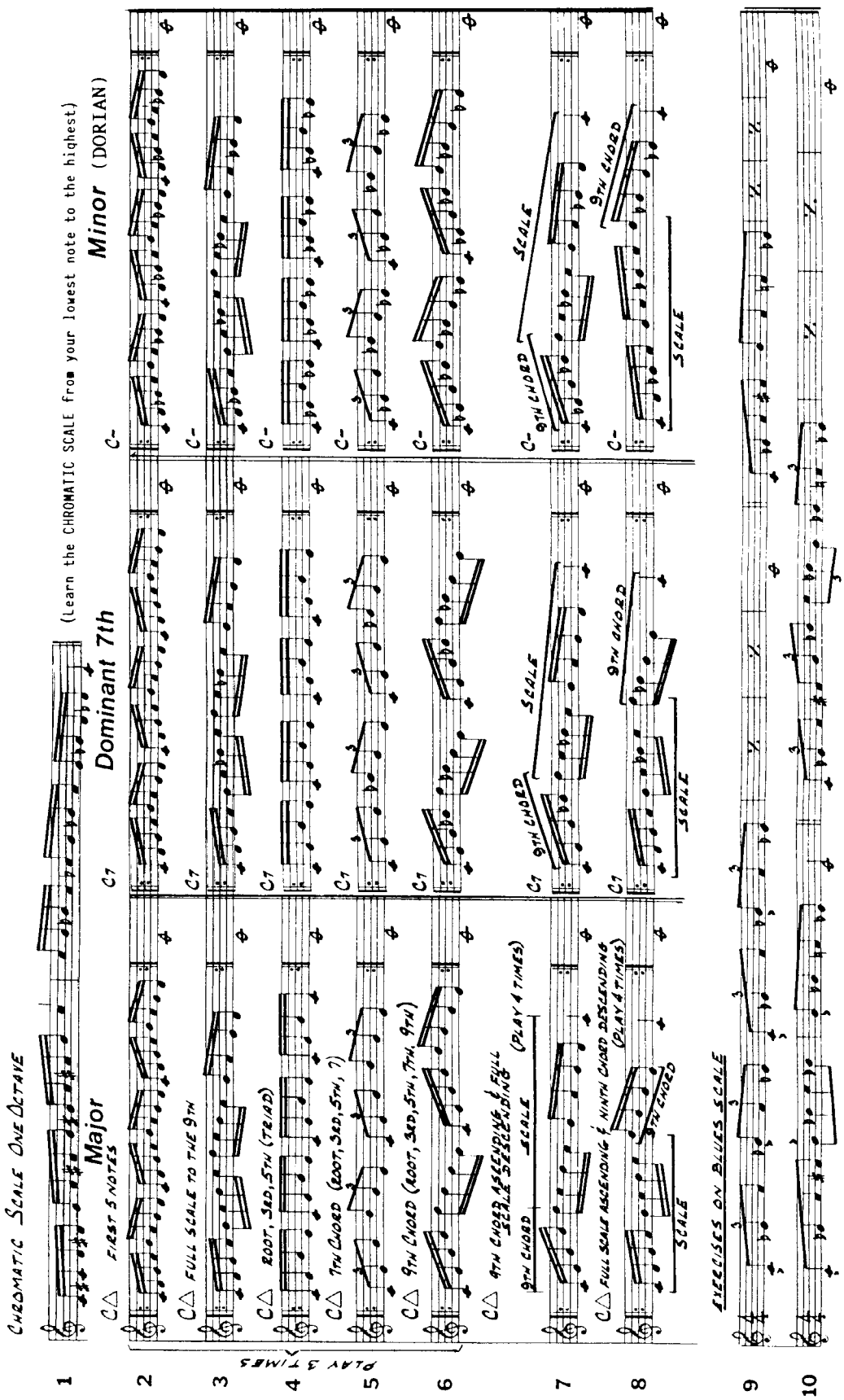
BASS CLEF SCALES

It doesn't hurt to think, to use your mind. Of course your ego will tell you otherwise.

TEN BASIC EXERCISES
TREBLE CLEF

PREPARATORY EXERCISES - TREBLE CLEF

Below are several exercises every musician should memorize and be able to play in all MAJOR, MINOR (Dorian minor), and DOMINANT 7th keys. These are basic exercises which will help you gain speed and dexterity. Begin by practicing slowly, then gradually increase speed. Strive for smoothness and slur each exercise. Keyboard and string players should play legato. After you get the feel of several, consult the ARTICULATIONS chapter. These exercises are great for warming up each day. You can apply these to ANY scale or chord, regardless of quality. Due to space considerations, I have only listed three qualities.



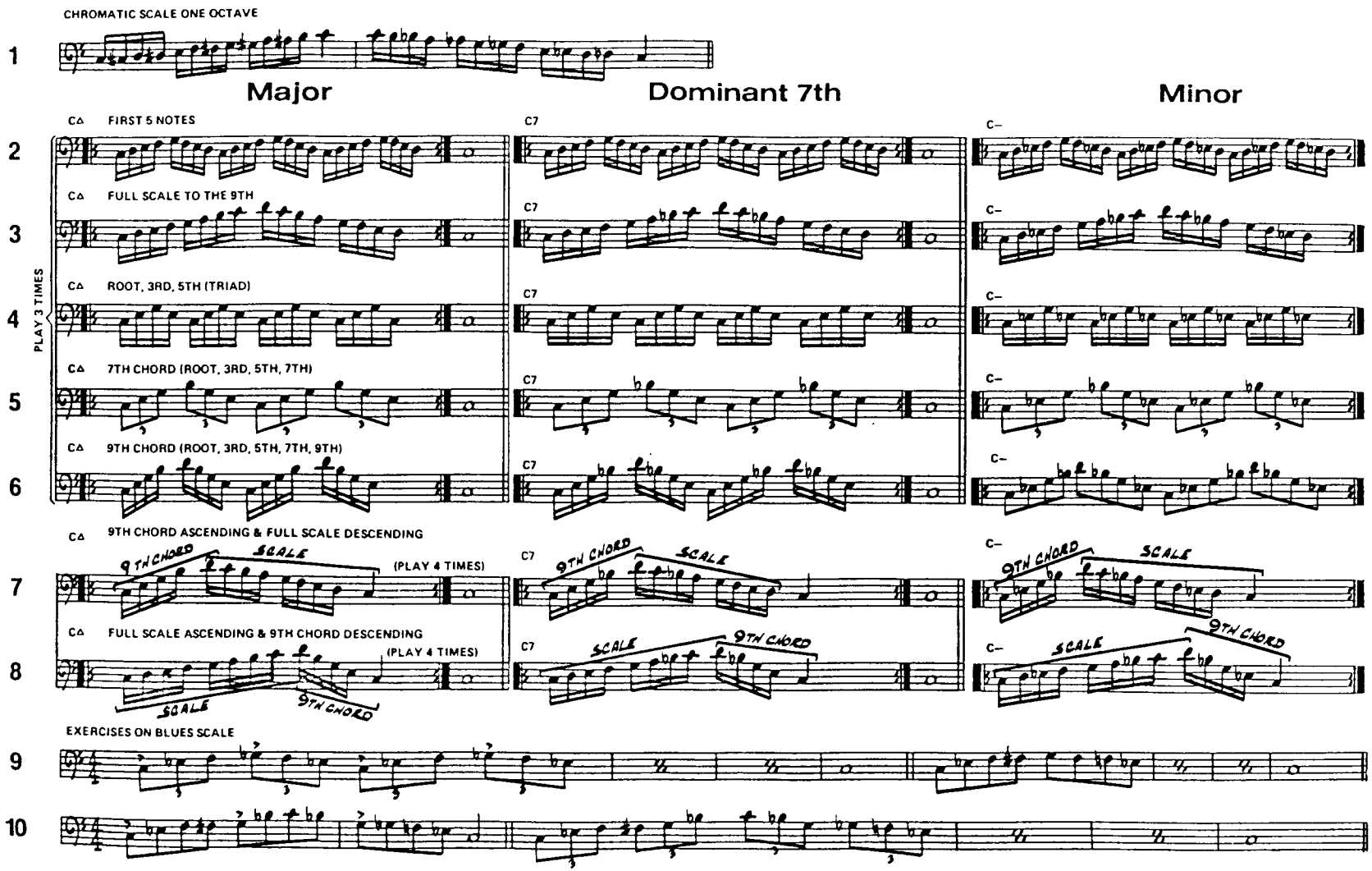
I strongly urge you to practice the above exercises, using as a guide any of the following root sequences to assure yourself of practice in all keys.

1. C Db D Eb E F F# G Ab A Bb B C
2. C F Bb Eb Ab Db Gb B E A D G C
3. C D E F# Ab Bb/ Db Eb F G A B Db
4. C Eb Gb A/ Db E G Bb/ D F Ab B
5. C B Bb A Ab G Gb F E Eb D Db C
6. C Eb Db E D F Eb Gb E G F Ab Gb A G Bb Ab B A C

"Adults often have to fight their way back to intuition." - George Bouchard

PREPARATORY EXERCISES - BASS CLEF

Below are several exercises every musician should memorize and be able to play in all MAJOR, MINOR (Dorian minor), and DOMINANT 7th keys. These are basic exercises which will help you gain speed and dexterity. Begin by practicing slowly, then gradually increase speed. Strive for smoothness and slur each exercise. Keyboard and string players should play legato. After you get the feel of several, consult the ARTICULATIONS chapter. These exercises are great for warming up each day. You can apply these to ANY scale or chord, regardless of quality. Due to space considerations, I have only listed three qualities.

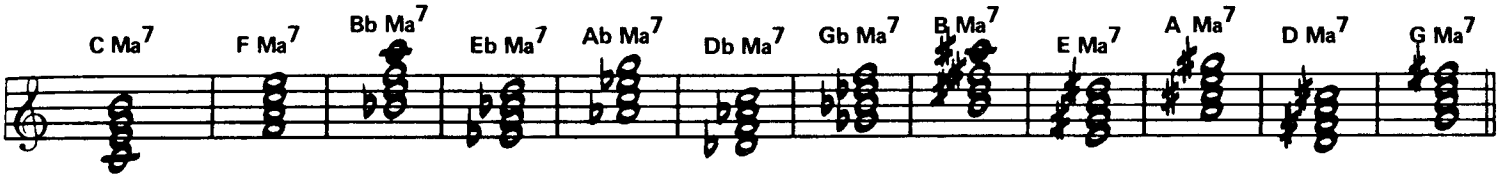


I strongly urge you to practice the above exercises, using as a guide any of the following root sequences to assure yourself of practice in all keys.

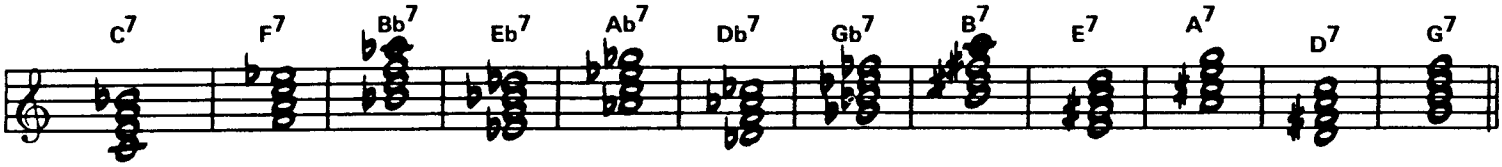
1. C Db D Eb E F F# G Ab A Bb B C
2. C F Bb Eb Ab Db Gb B E A D G C
3. C D E F# Ab Bb/ Db Eb F G A B Db
4. C Eb Gb A/ Db E G Bb/ D F Ab B
5. C B Bb A Ab G Gb F E Eb D Db C
6. C Eb Db E D F Eb Gb E G F Ab Gb A G Bb Ab B A C

Jazz is creative. Creation involves change. How much are you willing to change?

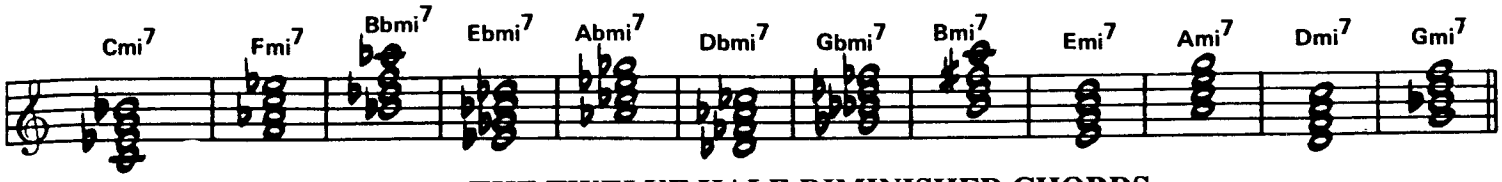
THE TWELVE MAJOR 7th CHORDS



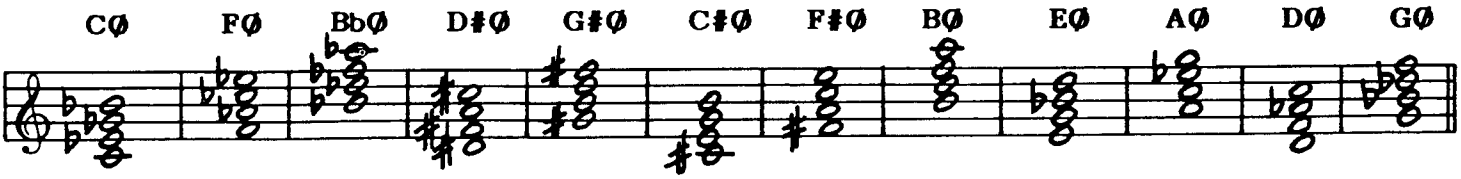
THE TWELVE DOMINANT 7th CHORDS



THE TWELVE MINOR 7th CHORDS

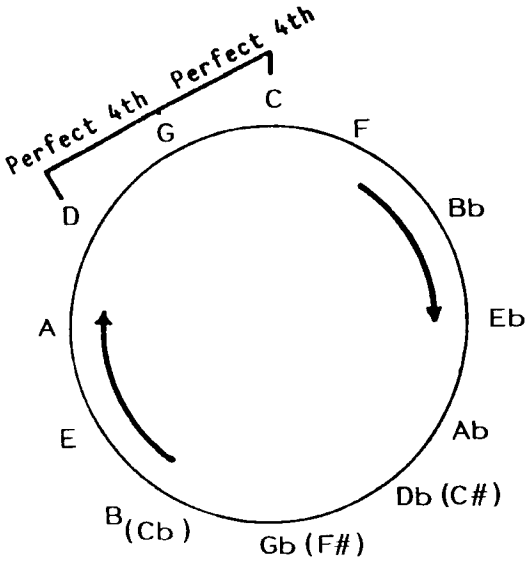


THE TWELVE HALF-DIMINISHED CHORDS



CIRCLE OF FOURTHS

CIRCLE OF FOURTHS



The **CIRCLE of FOURTHS** can also be called the **Cycle of Fourths.** It has also been referred to as the **Circle** or **Cycle of Fifths,** the **Cycle** or just the **Circle**. It basically refers to the root movement of any chord/scale progression. If you go from the note C **up to F** we call it a Fourth (5 half-steps). If you go from the note C **down to F** we call it a Fifth (7 half-steps).

Many people like to practice their scales, chords, patterns and licks through the Circle of Fourths to assure themselves of practicing in all 12 keys.

The jazz standard *All The Things You Are* utilizes the circle root movement in the first 5 bars: /F- / Bb- / Eb7 / Ab / Db/. The *blues* uses it in the last four bars. / C- / F7 / Bb7 / F7 //. The song *Tune Up* looks like this: /E- / A7 / D / D / D- / G7 / C / / C / C- / F7 / Bb / Bb / E- / A7 / D / D //.

Look at various chord progressions and mark the **circle** root movement. It will help you better understand root movement and harmony in general.

Ideas come from imagination, intuition, others, listening to jazz, experience, environment, persistence...

PRACTICAL EXERCISES AND SUGGESTIONS FOR THE PLAY-A-LONG RECORDING TRACKS

The following pages contain exercises to be practiced with the individual tracks on the recording. These examples are written in Concert Key. If you play a transposing instrument such as sax, trumpet, clarinet or bass clef instrument you will have to transpose them to your key. Incidentally, transposing is part of the jazz musicians daily life. We learn to transpose because it makes it easier to play and learn new songs, scales, patterns, etc. It's not as difficult as some would have you believe. You do have to use your **mind**.

These exercises represent only a few of the countless possibilities and are aimed at the beginning-intermediate student. Experiment with making up patterns of your own. Some people like to write them down or even collect them in a notebook for future use. The written exercises presented here can serve as a springboard for your imagination.

TRACK 1 Apply exercises from the 20 presented in this book. Also, apply the TEN BASIC PATTERNS. Make up some of your own. Try using the blues scales. Use the bebop scale, too.

TRACK 2 See musical examples on page 66.

TRACK 3 Apply exercises from the 20 presented in this book or the TEN BASIC PATTERNS. Combine the patterns so they equal 8-bar phrases. Transpose examples to the seven needed scales. Eighth-notes should be played evenly due to the bossa nova feeling in the rhythm section.

TRACK 4 Transpose examples used for Track 3 to the seven needed scales. Use TEN BASIC PATTERNS - lengthen to equal four bar phrases. Use your imagination, too.

TRACK 5 **Four-Measure Phrases.** See musical examples on page 66.

TRACK 6 **Blues in Bb** concert. Experiment with playing the corresponding blues scale. This will give a *"down-home"* bluesy sound but may become tiring if you don't also use the regular scales for variety. Use the practice procedure on page 26 to get the **feel** of the harmony. Listen to jazz records of blues! Sing along with this track. Sing simple things. Think about what you are singing. Then try to match the phrases on your instrument. Apply concepts discussed in MELODIC DEVELOPMENT chapter on page 43.

TRACK 7 **Blues in F** concert. Transpose above ideas to this key.

TRACK 8 **Cycle of Dom.7ths**. See musical examples on page 67. Emphasize 3rds and 7ths. They are the important notes in the dominant 7th scale/chord. Try to memorize the **Circle** (see page 64) from concert C all the way through the 12 keys and end where you began. This is an important track as the harmonic movement of a **perfect fourth** is found everywhere in jazz.

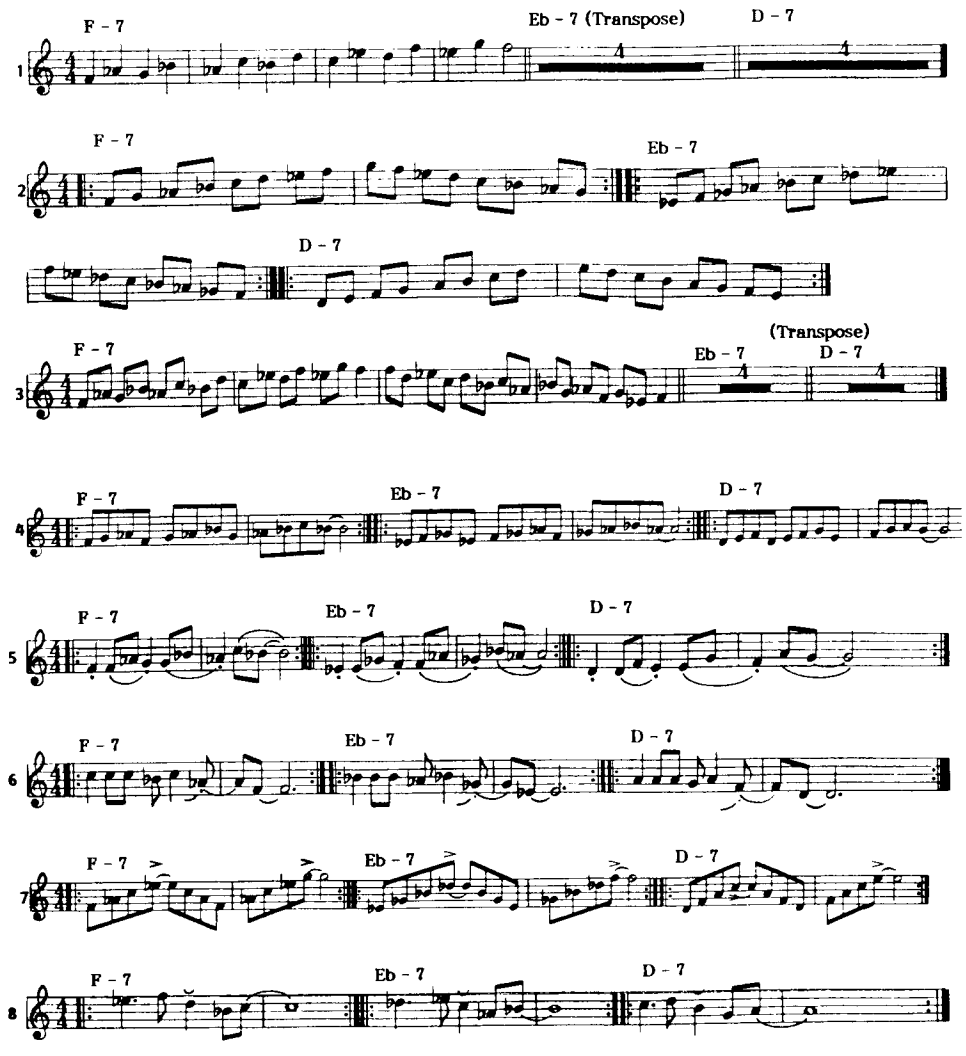
TRACK 9 **24-Measure Song**. Use the TEN BASIC PATTERNS **and** the procedure on page 26. This song is 24 bars long. . . three 8-bar phrases. The first and last phrases are similar. Think in 2-bar phrases initially then lengthen your phrases to 4 or 6 or 8 bar phrases. Remember, rests count as part of your phrase. Be careful when playing the 4th note of major or dominant scales. Treat it as a **passing tone.**

TRACK 10 **Minor to Dom.7th.** See musical examples on page 67. This is my favorite track!

TRACK 2
CD TRACK #3

F-, Eb-, D- (4 BARS EACH)

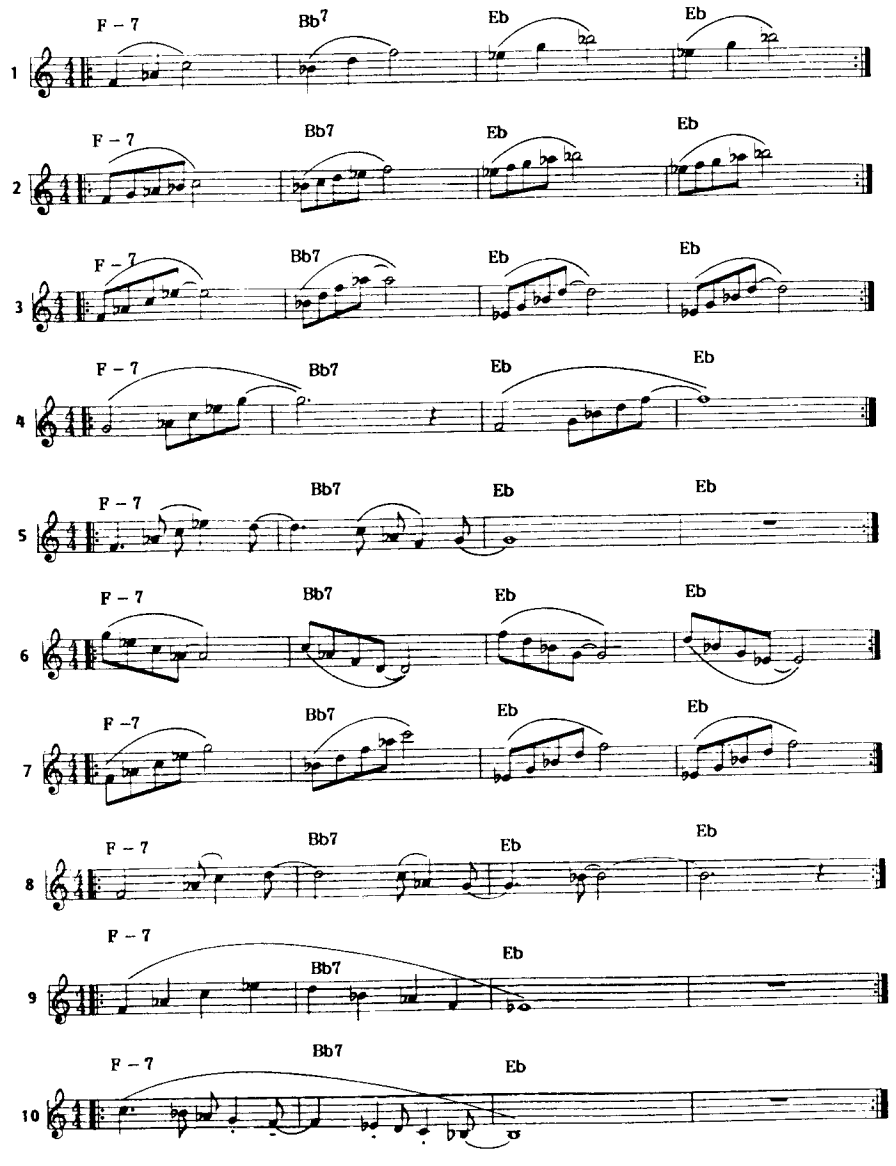
Use jazz articulations. Memorize as many as possible, quickly. Listen to your sound. These are in concert key. You may need to transpose them.



TRACK 5
CD TRACK #6

FOUR-MEASURE CADENCES

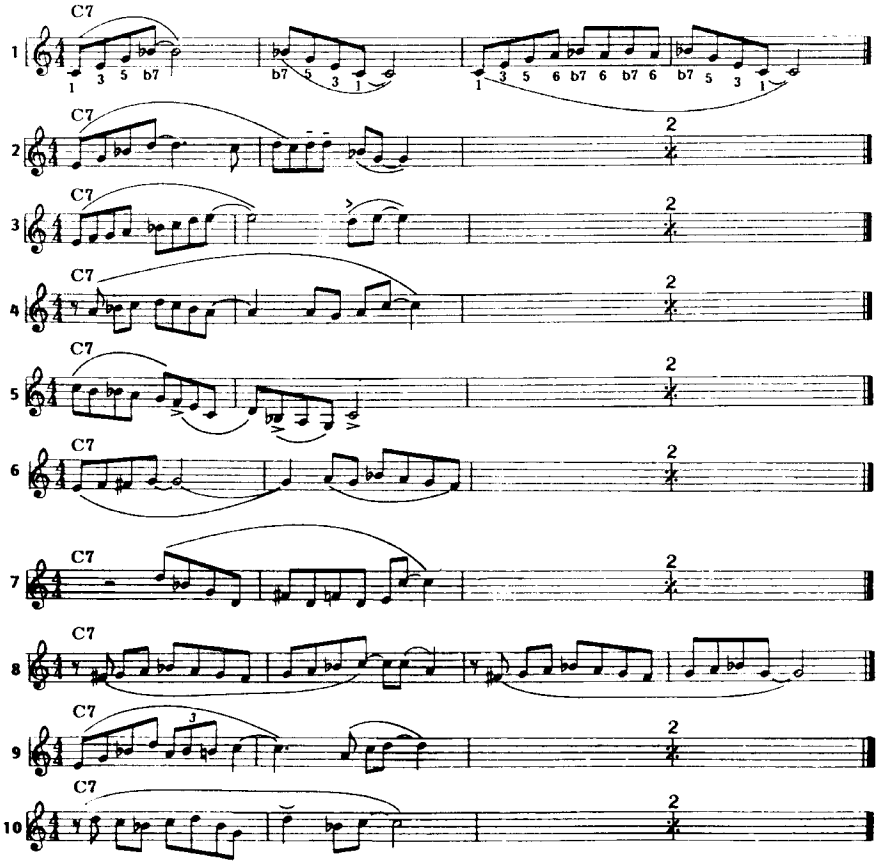
These examples are in concert key and apply to the first 8 bars. You will need to transpose them to the other 5 keys. Memorize an easy one and then take it through the other 5 keys.



TRACK 8
CD TRACK #9

CYCLE OF DOMINANT 7ths

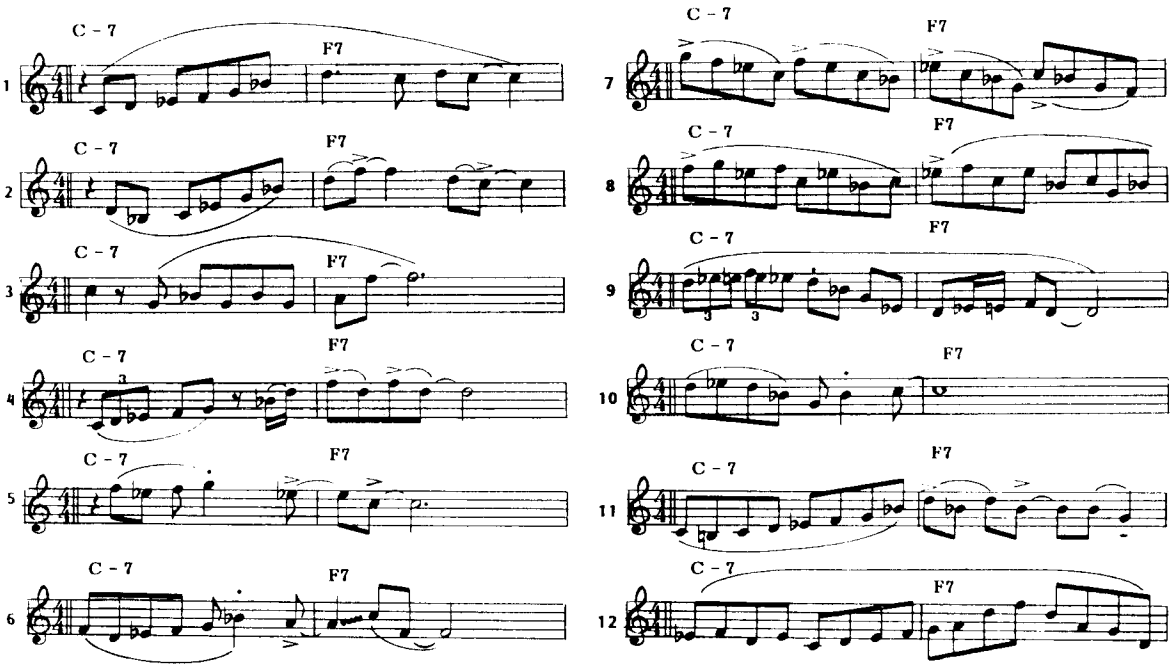
The examples below apply to the first 4 bars only. You should memorize one example and then play it through all 12 keys. You may have to write several transposed ones on paper in order to **see** how they look in the new keys.



TRACK 10
CD TRACK #11

MINOR TO DOMINANT 7th - (II / V7)

These examples are written in one key, concert key. You should transpose them through the other 11 keys. You may want to begin by playing the exercises on page 26 or the TEN BASIC PATTERNS.



CONCERT KEY CHORD PROGRESSIONS

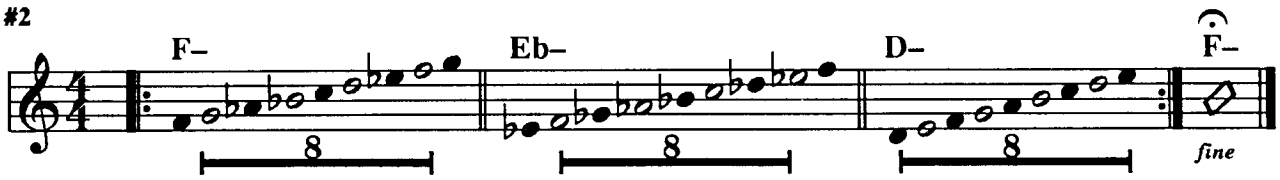
NOTE: The CD's first Track is the Tuning Notes.

The large numbers below the staff indicate the number of measures each chord/scale is sounded. Each hash mark (/) represents one beat.

TRACK 1 F–, Eb–, D– 8 BAR PHRASES (Play 4 Times)

CD TRACK #2

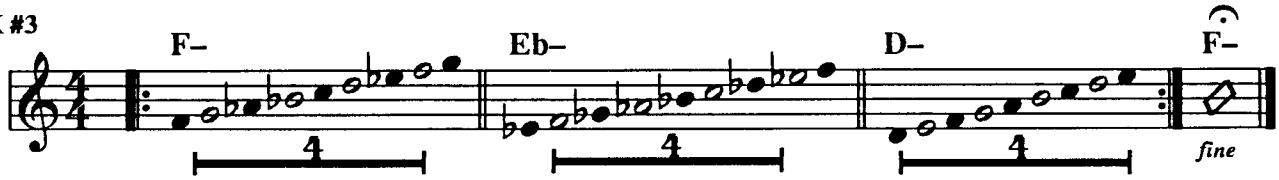
1



TRACK 2 F–, Eb–, D– 4 BAR PHRASES (Play 9 Times)

CD TRACK #3

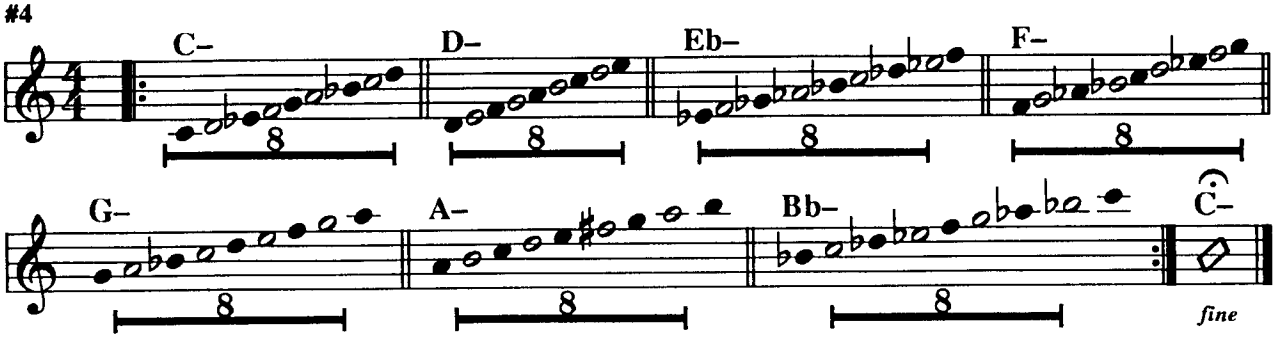
2



TRACK 3 RANDOM MINORS 8 BAR PHRASES (Play 3 Times)

CD TRACK #4

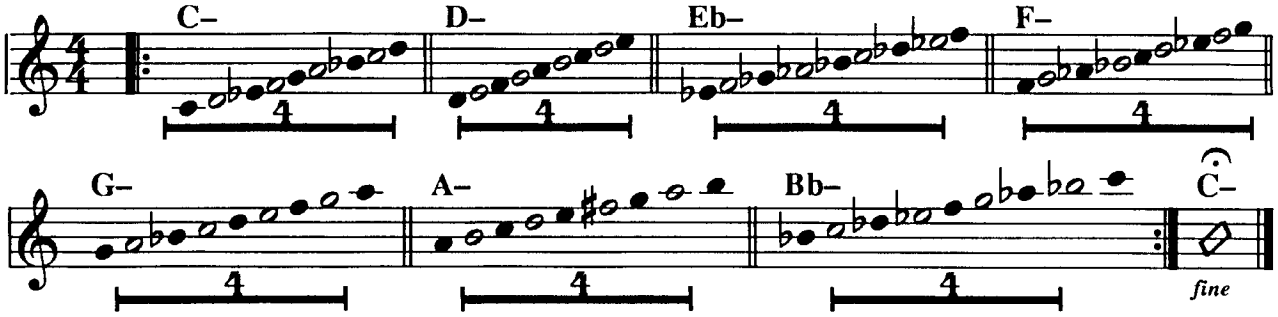
3



TRACK 4 RANDOM MINORS 4 BAR PHRASES (Play 4 Times)

CD TRACK #5

4



TRACK 5 FOUR MEASURE CADENCES (Play 2 Times)

CD TRACK #6

5

F– Bb7 EbΔ EbΔ

G– C7 FΔ FΔ

A– D7 GΔ GΔ

Bb– Eb7 AbΔ AbΔ

C– F7 BbΔ BbΔ

D– G7 CΔ CΔ CΔ

TRACK 6 BLUES IN KEY OF Bb CONCERT (Play 11 Times)

CD TRACK #7

6

Bb7 Eb7 Bb7 Bb7

Eb7 Eb7 Bb7 Bb7

C– F7 Bb7 F7 Bb7

(C– F7)

fine

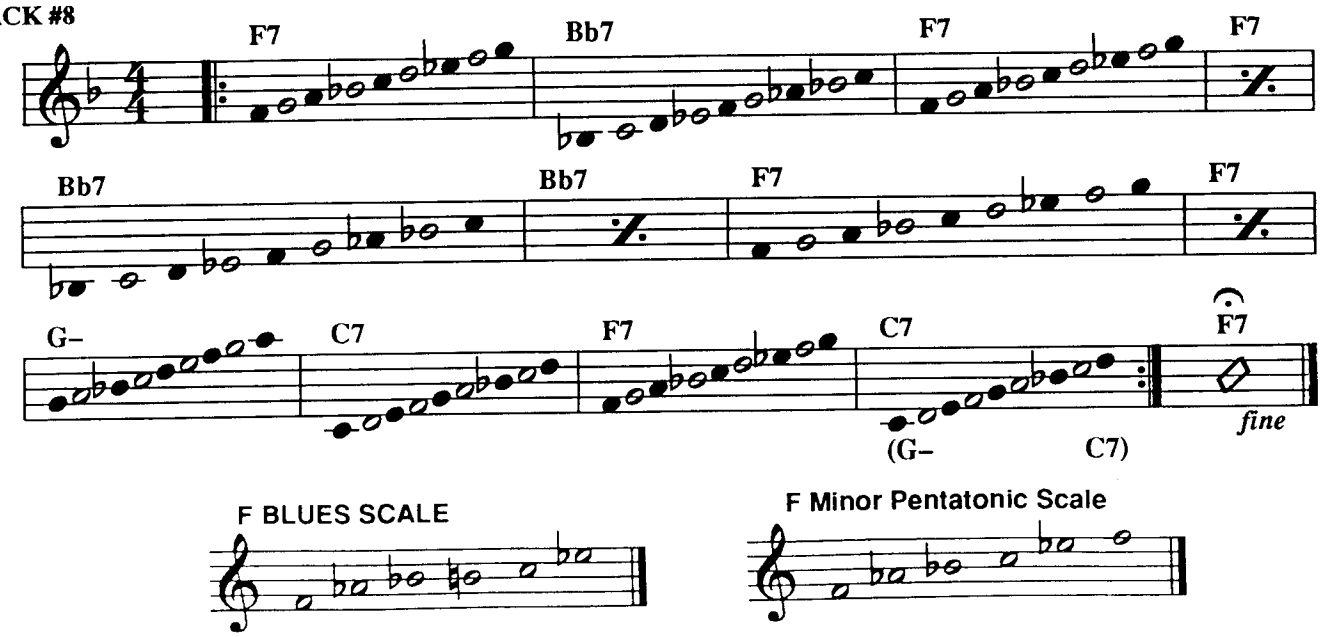
Bb BLUES SCALE

Bb Minor Pentatonic Scale

TRACK 7 BLUES IN KEY OF F CONCERT (Play 12 Times)

CD TRACK #8

7



F BLUES SCALE

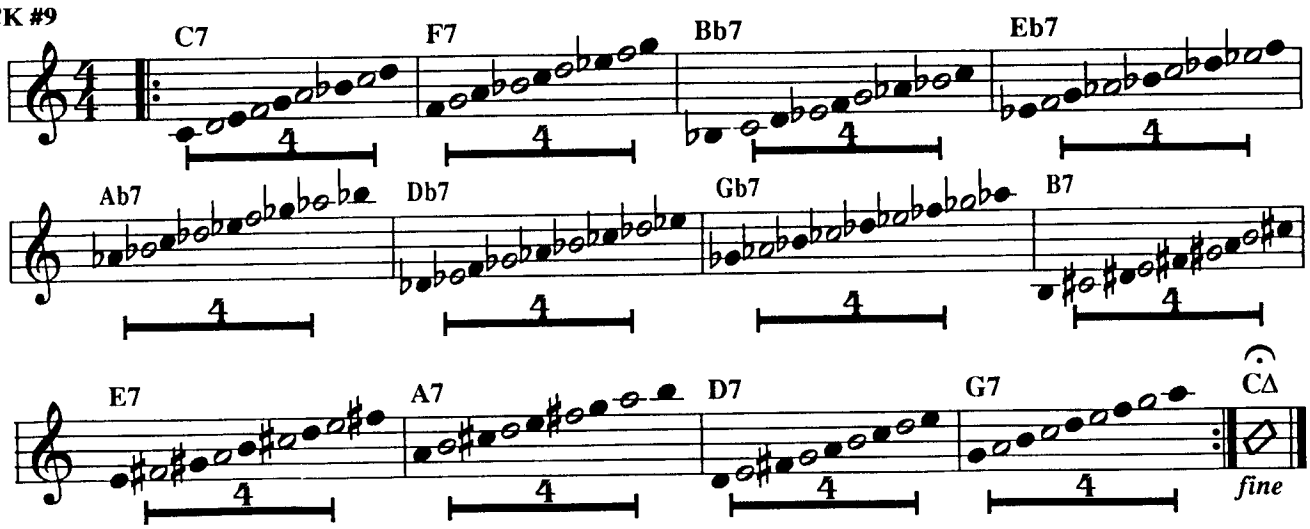
F Minor Pentatonic Scale

Think of the blues progression as being three 4-bar phrases; A beginning, a middle, an end.

TRACK 8 CYCLE OF DOMINANT 7TH CHORDS (Play 2 Times)

CD TRACK #9

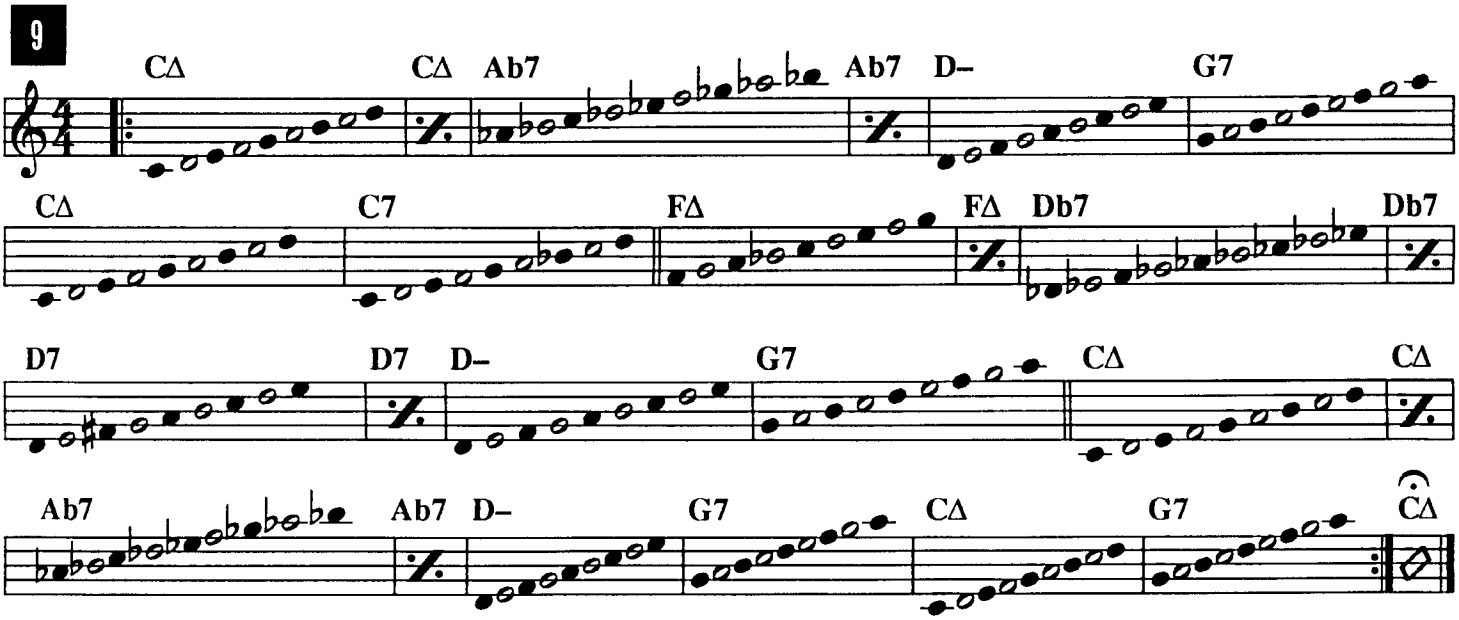
8



Have fun while practicing.

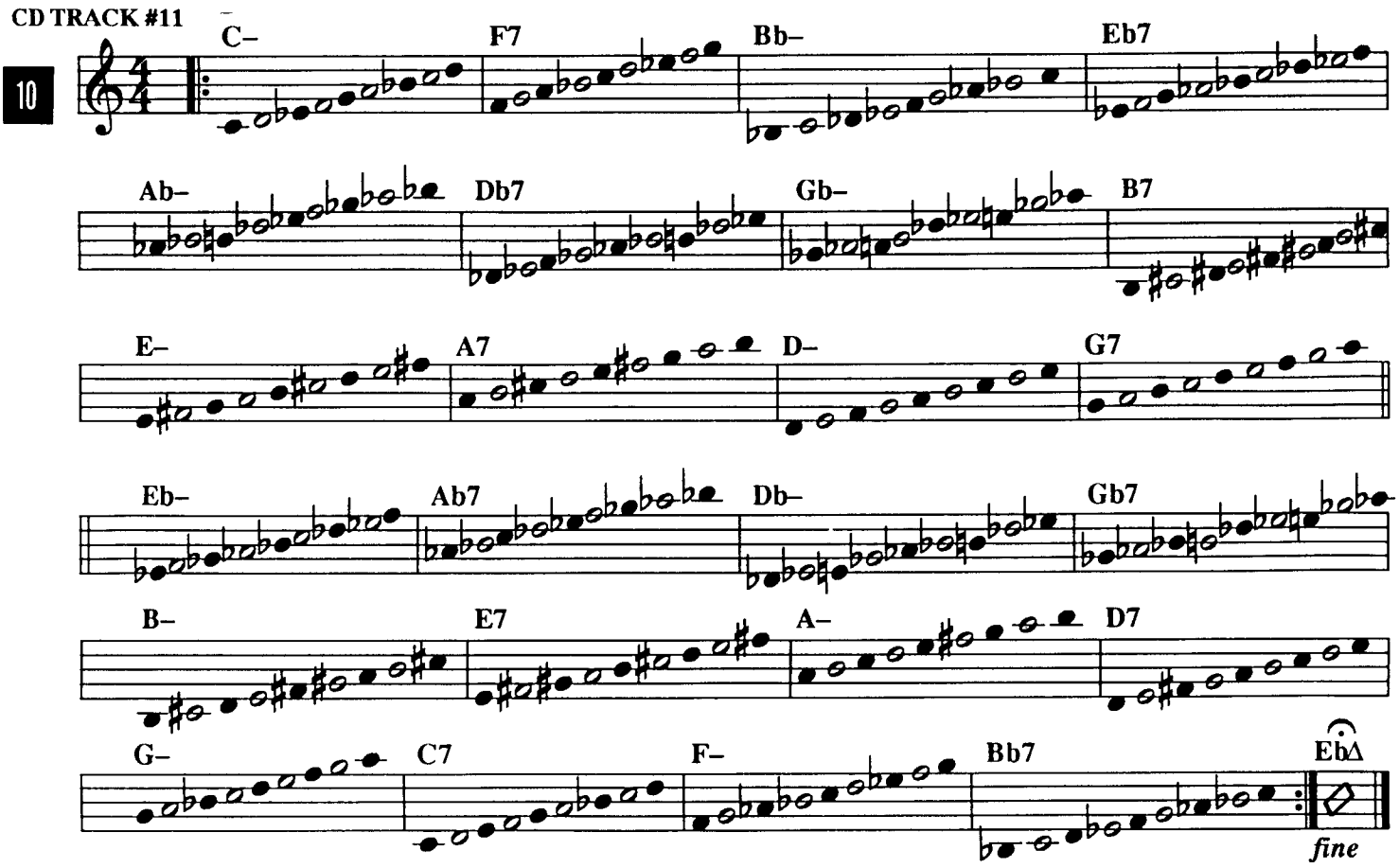
TRACK 9 — 24 MEASURE SONG — (Play 5 Times)

CD TRACK #10



TRACK 10 — MINOR TO DOMINANT (II/V7) — (Play 5 Times)

CD TRACK #11

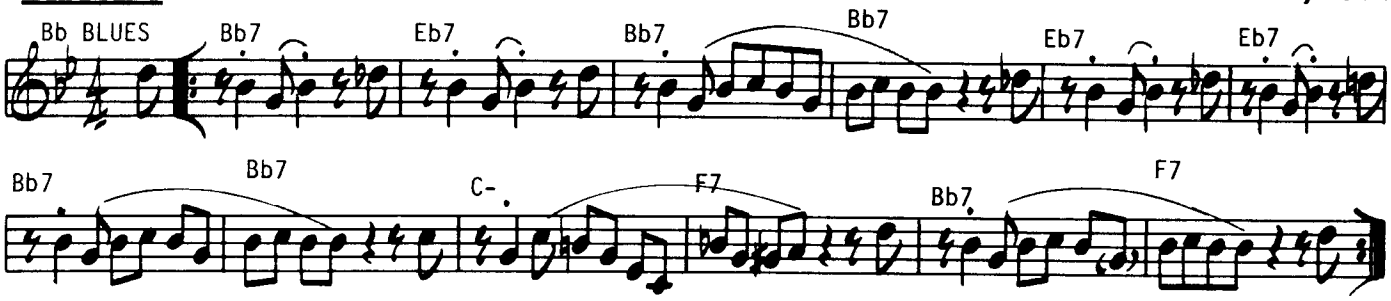


CONCERT KEY "BLUES" MELODIES

TENOR MADNESS

TRACK 6

Sonny Rollins



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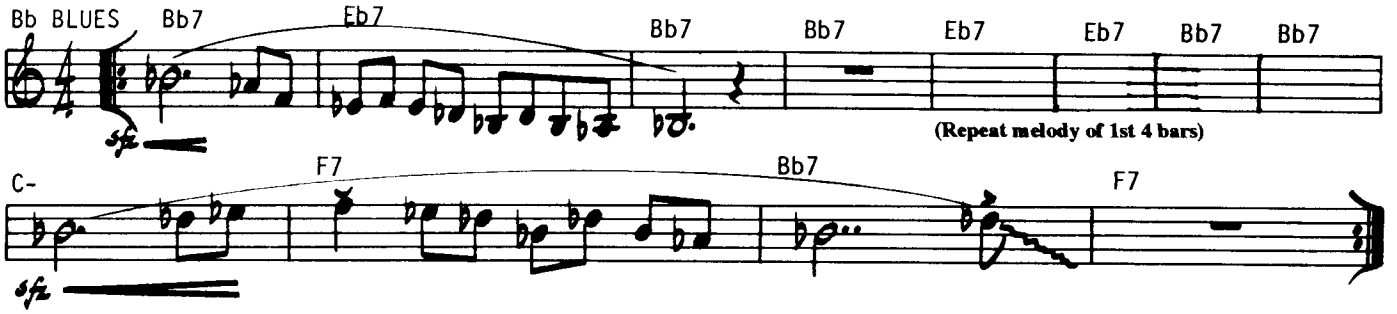
PENTATONIC BLUES

TRACK 6

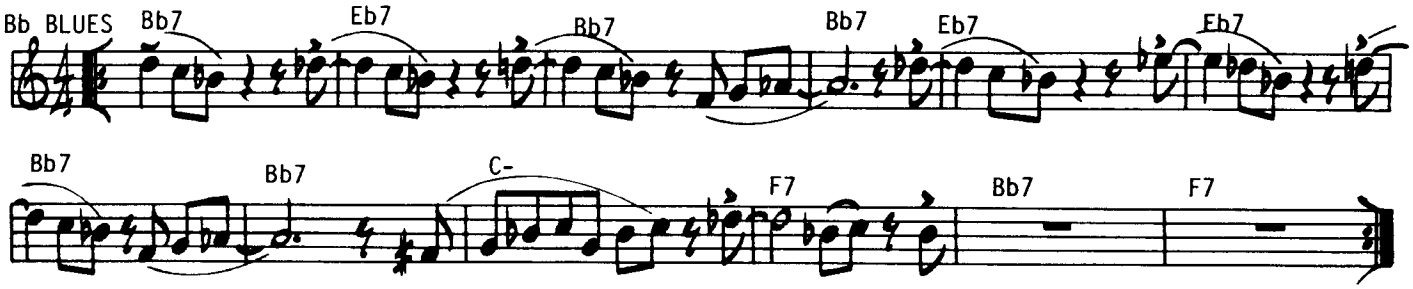
Jamey Aebersold



THE ROVING THIRD

TRACK 6

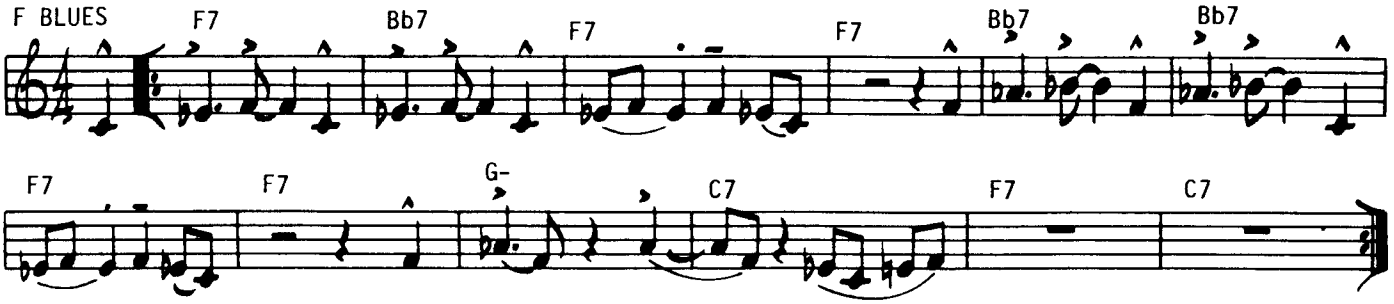
Jamey Aebersold



BLUES BY FIVE

TRACK 7

Red Garland



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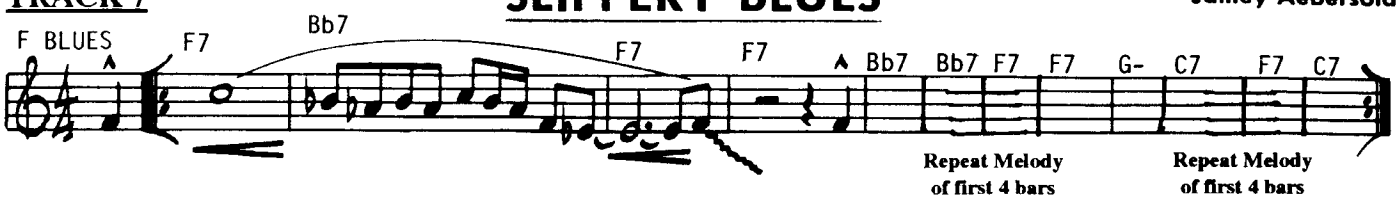
SLIPPERY BLUES

TRACK 7

Jamey Aebersold



SUMMARY

1. Always play what your mind hears. Don't be mislead by your ego. Listen to YOURSELF. Your **REAL** self. The self that's deep within your mind.

2. Learn your scales and chords. There are not that many and they are the highway to musical expression. Make lifelong friends with them.

3. Listen to records. Listen with a keen ear. Try to HEAR what the records contain. We all use the same 12 notes - the chromatic scale. It's amazing how much variety is contained within it.

4. **SOUND** is most important. If you play a wind instrument be sure to support your sound. If you don't understand this principal seek out a teacher that can demonstrate it to you. It's your **voice**.

5. Articulation: Don't play a phrase, exercise, scale, chord, pattern without using proper jazz articulation. Articulation is the grassroots level of jazz. We often say "they ain't sayin' nothin' " about a player because they fail to utilize familiar jazz articulation.

6. Memorize everything. Especially the melodies and chord progressions to tunes. Surprise yourself.

7. Study with the finest teachers available and with the best instrument you can afford.

8. Ear Training is a lifetime experience. Sharpen your ears throughout the day even though you're not near your instrument or a keyboard. Music is all around us. We may as well learn from it.

9. Share your new-found knowledge with others. They in turn will share with you. Jazz is giving.

10. If you are serious about playing jazz please check the Summer Jazz Workshops that I hold in the U.S. every summer. There are two workshops, one week each. Write for information.

11. Enquire in your local area to see if there are opportunities to play with other musicians. Maybe the local college or university offers classes. Check the local music stores. There are more and more opportunities to learn and play jazz. Don't be timid about seeking. And don't wait until you are good enough. Good enough is NOW.

12. Use your **IMAGINATION.**

I find a strong corollary between low self-esteem and those wanting to improvise but are afraid. If you are one of those people, I suggest reading some positive thinking books. None of us is as dumb or untalented as we may think we are. Music is universal. If you have a desire to play, you won't be satisfied until you do. I hope this book has helped you achieve some of your musical desires. Feel free to write to me if your have questions.

Albert Einstein said "IMAGINATION IS MORE IMPORTANT THAN KNOWLEDGE"